

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN FINE AND INDUSTRIAL ART

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CONTENTS

PENCIL WORK AND THE PRINTED PAGE	<i>Pedro J. Lemos</i>	3
HOW "PLAIN MATTER" TYPE COMPOSITION IS DONE	<i>Robert F. Salade</i>	10
CARTOONS IN THE HIGH SCHOOL PUBLICATION	<i>Carl G. Miller</i>	14
PLANNING A SCHOOL ANNUAL	<i>John T. Lemos</i>	20
ART IN HIGH SCHOOL PERIODICALS	<i>Stanley G. Breneiser</i>	34
THE ERROR OF DESTRUCTIVE CRITICISM	<i>The Editor</i>	37
LETTERING AND ITS ART	<i>Carlton P. West</i>	40
TWENTY-FIVE GREAT PRINTERS AND FAMOUS PRESSES	<i>Otto F. Ege</i>	43
ART FOR THE GRADES		
A SCHOOL YEAR BOOK	<i>Helen P. Bartlett</i>	46
DRAWING FOR BEGINNERS	<i>Laura B. Gray</i>	47
HOW TO BIND BOOKS IN THE OLD JAPANESE WAY	<i>Deane W. Starrett</i>	49
TOPSY, SING LEE AND BRONCHO BILL	<i>Elise Reid Boylston</i>	51
HELP WITH THE COLORS	<i>Pedro J. Lemos</i>	59

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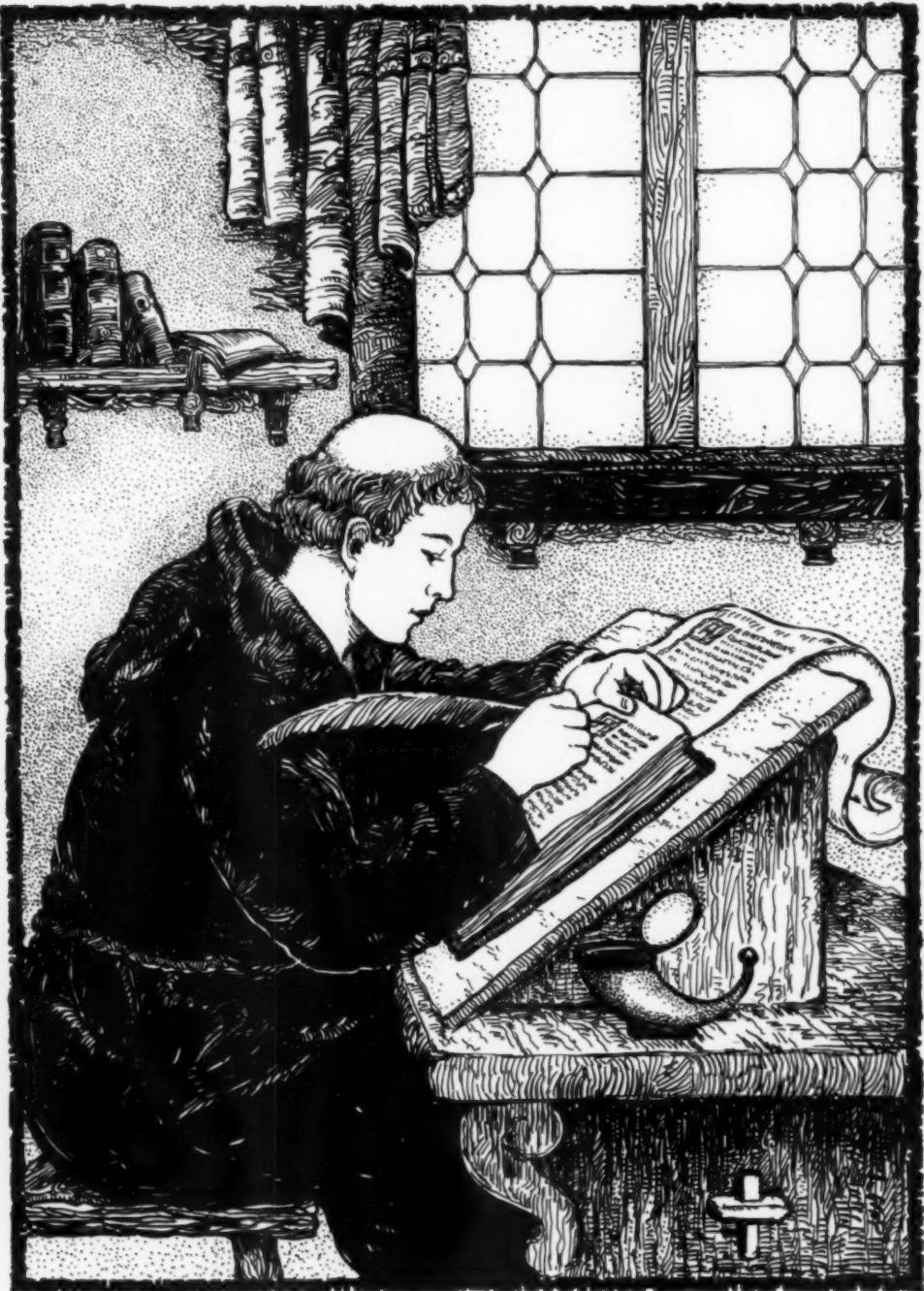
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IN THE DAYS OF THE ILLUMINATOR, BYRON DE BOLT

The School Arts Magazine, September 1925

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Pencil Work and the Printed Page

PEDRO J. LEMOS

Editor, The School Arts Magazine

WITH the invention of photoengraving it at first became possible to reproduce only the very boldest of black ink drawings. After some time and experience it was found possible to secure good engravings from finer line drawings if produced with black ink, and sometimes even black pencil lines were found to photograph sufficiently to produce engravings.

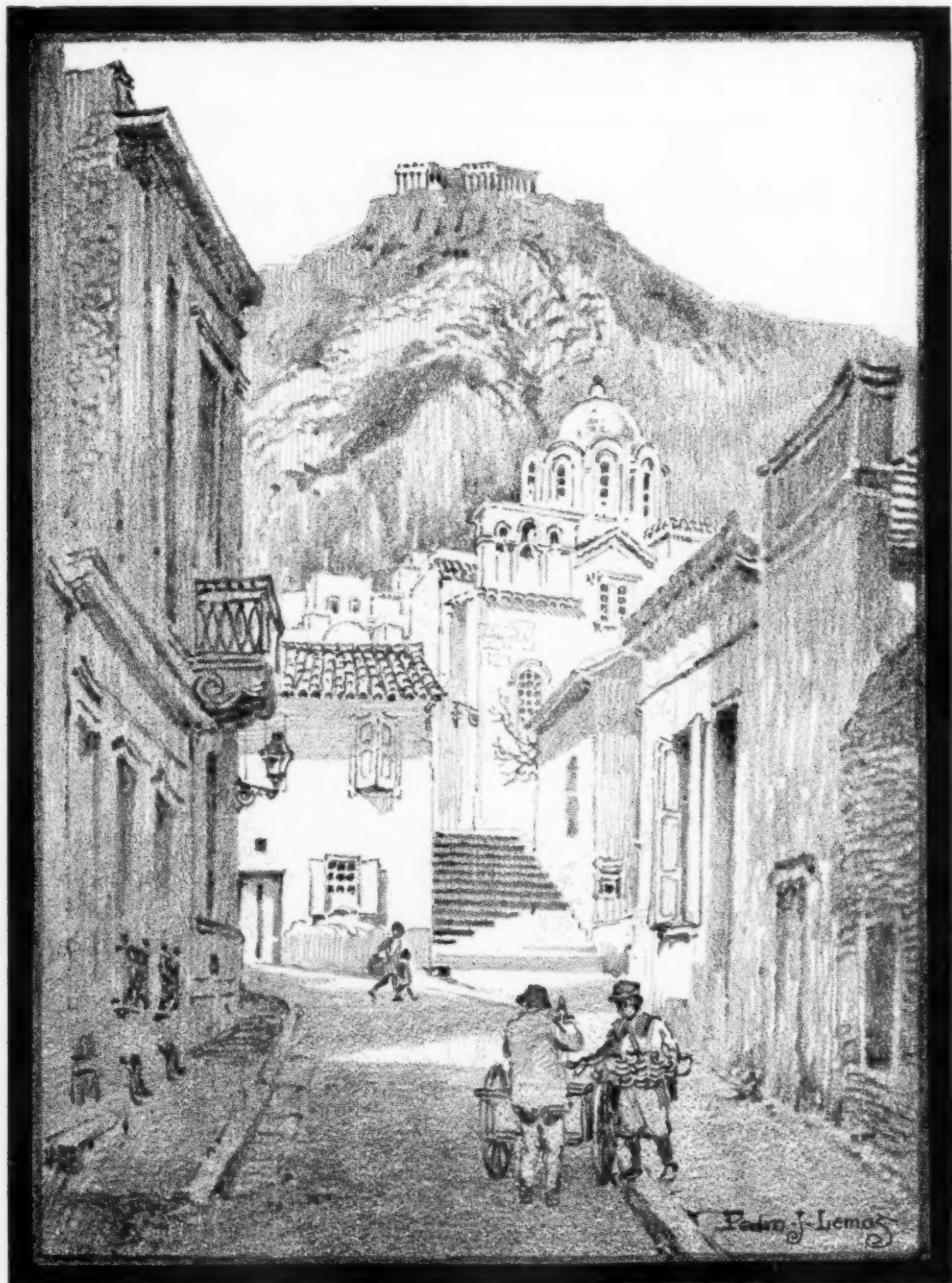
The artists of this early period were instructed to produce their drawings only on the whitest of drawing paper and to use only the blackest of drawing inks. Everything for the printed page was in lines or solid blacks as such material was the only thing accepted by the engraver and the only "copy" that his limited equipment could produce.

With the development of the photoengraving industry and the invention of the halftone process very fine lines became acceptable as well as very fine multiple parts of lines, such as stipple and spatter, and very short parts of lines. This type of work became known as "fine line work," requiring greater care in the engraving process.

Halftone engraving, so called because it was a process enabling the engraver to secure engravings from subjects which not only had black parts and white parts but also tones that came between these two extremes, or the "halftones,"

was a process which through the use of the screen in the engraving process enabled the reproduction of tones or values such as are secured with water color wash or charcoal or crayon mediums. Inasmuch as pencil work was more or less of a line rendering, and a rendering of lines that were not black and not even toned, it was the last of the mediums to be successfully handled by the photoengraver. It was the one type of copy that engravers tried to dodge and which each engraver tried to wish on his competitors. As science and chemistry and genius combined to give more attention to the wonderful process of photoengraving it was found that by developing more sensitive solutions for the engraver's negative and by manipulating the exposures of the photoengraver's camera varying fine results could be secured not only in the halftone engravings but that even pencil drawings could be reproduced very faithfully and that the fine sensitive pencil line next to the bold vigorous pencil accent could all be recorded. This developed the *highlight* process of engraving which has been used in reproducing two of the engravings illustrating this article.

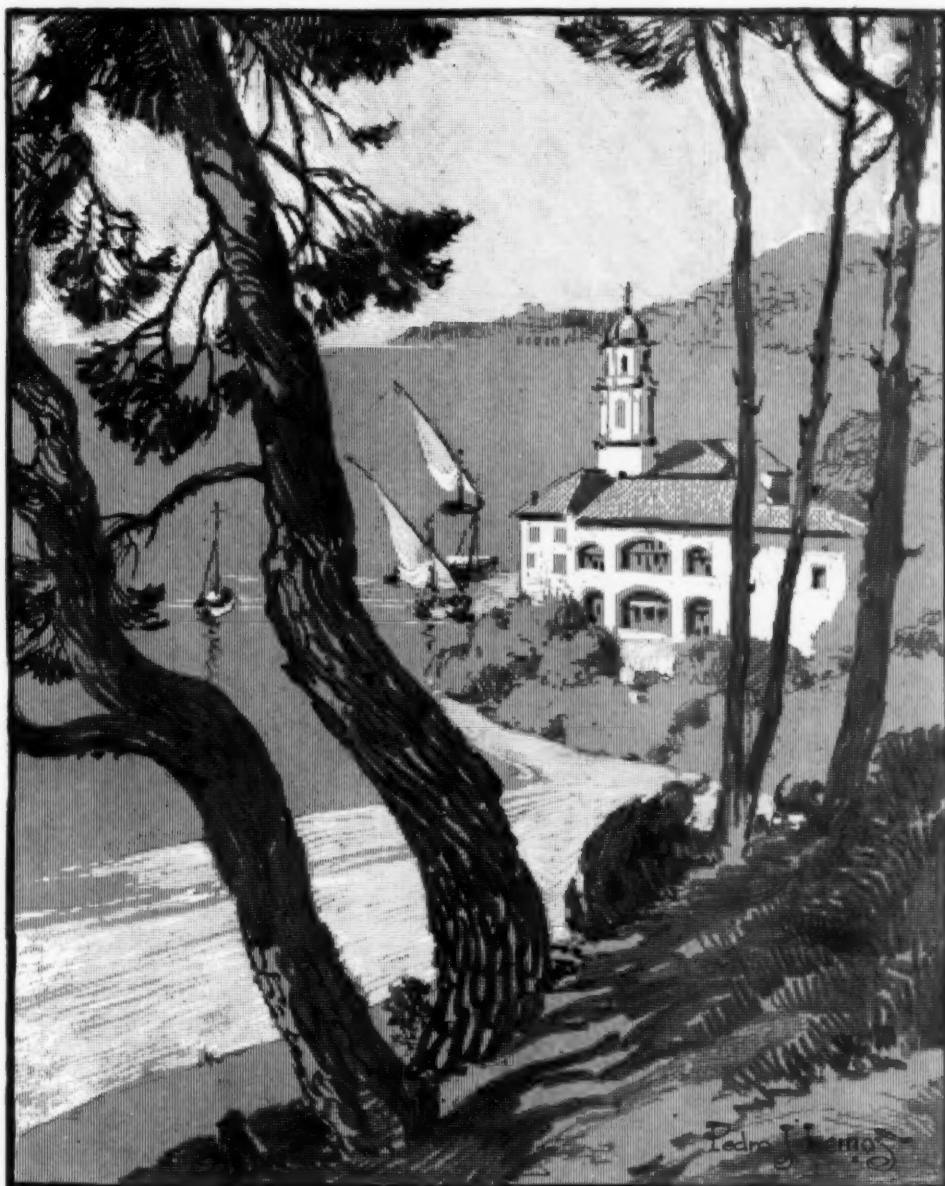
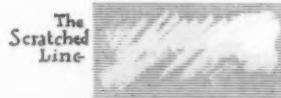
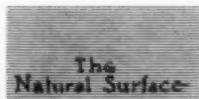
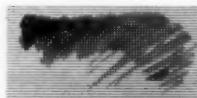
Thus, where teachers of commercial art work or processes of drawing for the printed page formerly warned students to use only the blackest of inks and the



A STREET IN ATHENS, GREECE

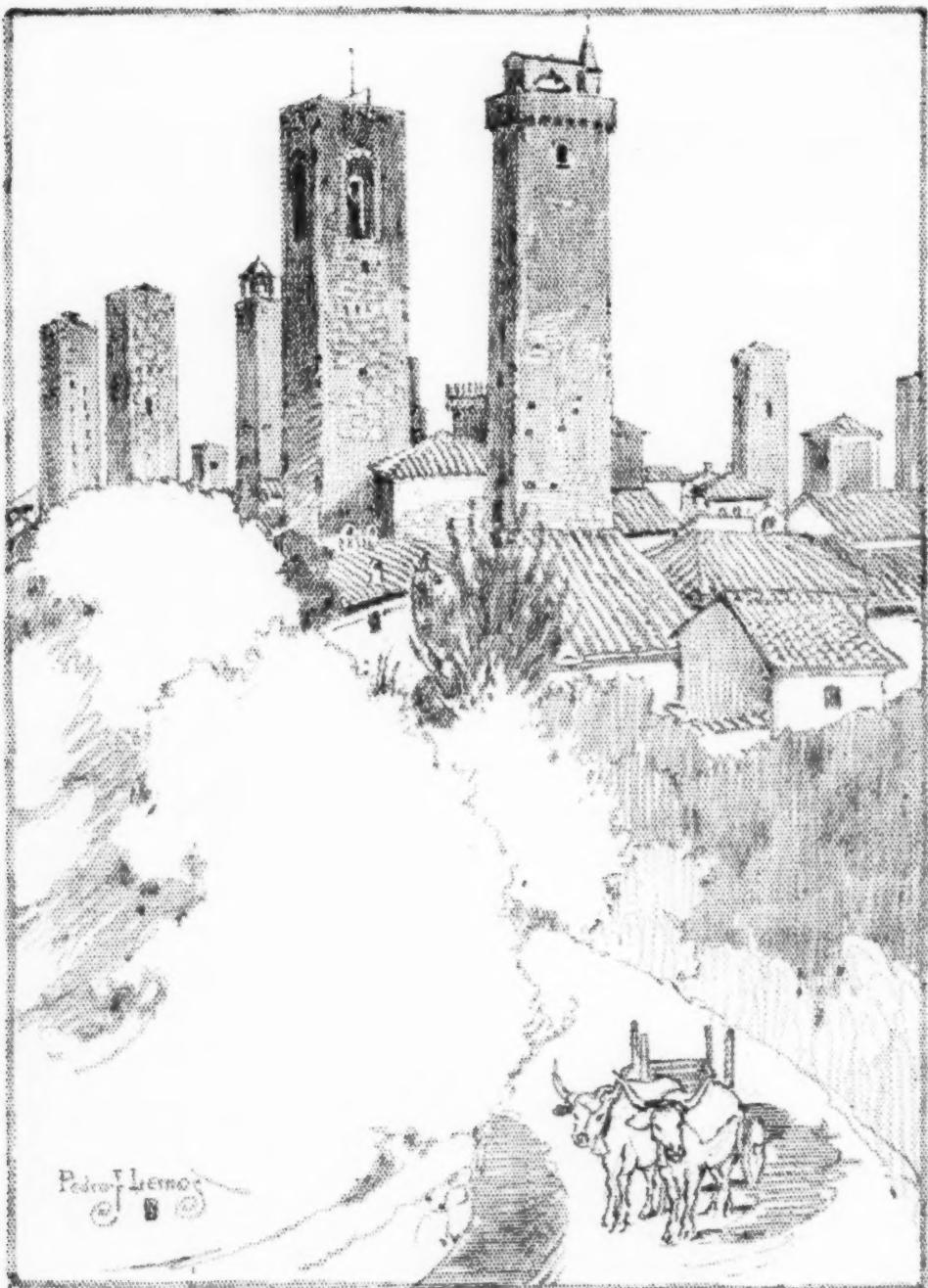
A SOFT PENCIL ON STIPPLE SURFACED SCRATCH BOARD PRODUCES A CHARMING QUALITY FOR ILLUSTRATING THE PRINTED PAGE. THE ILLUSTRATION ABOVE WAS MADE ENTIRELY WITH A 6B VENUS PENCIL ON NO. 1½ ROSSBOARD

The School Arts Magazine, September 1925



SOFT PENCIL ON A LINE COVERED PAPER SURFACE TERMED "ROSSBOARD," PRODUCES THE DARKER TONES. THE HIGH LIGHTS AND LIGHTER TONES ARE SCRATCHED OUT WITH A KNIFE. A 5B VENUS PENCIL WAS USED FOR THIS SKETCH

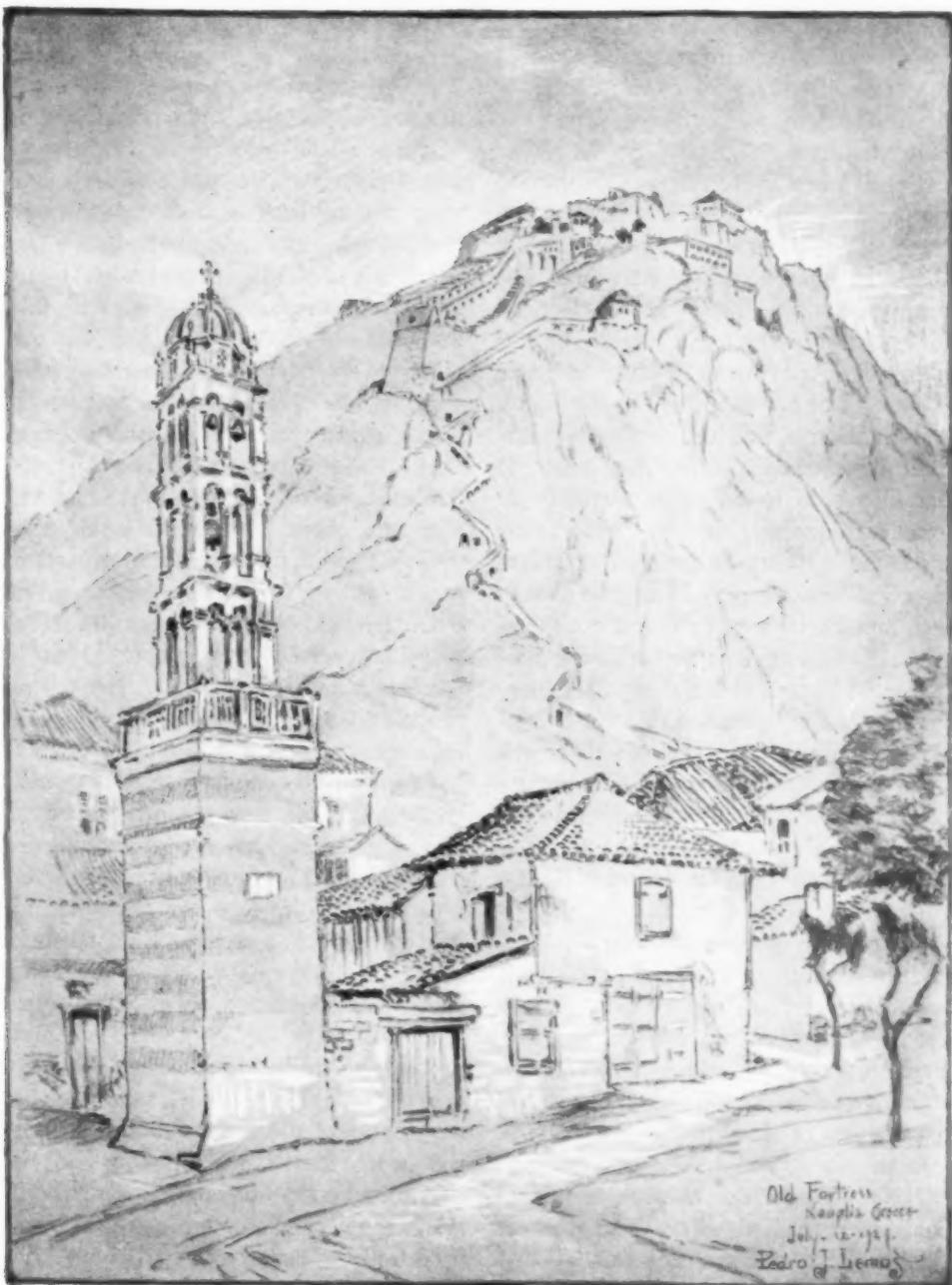
The School Arts Magazine, September 1925



THE TOWER TOWN OF SAN GIMIGNANO, ITALY

A GOOD METHOD OF SECURING A PENCIL DRAWING FOR ENGRAVING PURPOSES IS TO PLACE A THIN
TISSUE PAPER OVER A CANVAS OR OTHER ROUGH SURFACE AND USE A SOFT PENCIL. VENUS PENCIL
6B WAS USED IN THE ABOVE SUBJECT

The School Arts Magazine, September 1925



OLD VENETIAN STRONGHOLD IN GREECE

ONE OF THE SIMPLEST AND QUICKEST SKETCH METHODS FOR THE PRINTED PAGE IS TO USE A VENUS PENCIL ON GRAY PAPER USING A WHITE PENCIL FOR THE HIGHLIGHTS. THIS METHOD WILL TELL THE WHOLE STORY

The School Arts Magazine, September 1925

whitest of papers, nowadays the student may be allowed a greater latitude of materials offering a choice of mediums to fit almost any subject and producing many textures.

Pencil work is used by many illustrators and commercial artists, since it is a clean, convenient, and always handy tool. It is complete in itself, as it is both tool and medium. It may be used for securing results for line engravings or it may be used for producing halftone copy. In either case it lends itself to a combination of line and tone effects seldom approached in other mediums. It has also been found as an auxiliary of excellent quality to use with other mediums. It can be used in combination with wash work. It may be used in combination with pen and ink work, and when used on gray paper the addition of a few white pencil highlights produces very pleasing qualities in very brief sketch periods. By the use of pencil upon linen cloth or canvas, or by the use of thin paper worked upon when placed over rough textures many pleasing qualities are secured for the printed page with pencil.

There are a number of surfaces manufactured for artists to use for pencil work and other surfaces can be very simply produced, and as a brief working description may open up new ideas for the student who plans to work for the printed page, a few of these methods are therefore described.

Pencil Work on Rossboard. Rossboards are named after the inventor, Charles Ross, who has produced a board with embossed lines and dots of varying pattern. If a soft black pencil is used on the surface of these boards the relief pattern of the embossed surface

receives the pencil in varying tones, depending upon the pressure of the pencil. The subject becomes therefore rendered in a series of small stippling or squares, or irregular lines, according to the pattern, and if these multiple parts are all black they are in turn reproduced through engraving upon the printed page. The engraving of the Street Scene in Athens has been drawn and engraved in this manner.

Pencil Work on Scratch Board. There are Rossboards and other surfaces which have patterns printed upon them over a chalk surfaced paper. When a knife blade is used highlights or white surfaces may be secured by scratching the lines or other printed pattern away, and a pencil is used for adding darker tones over the printed pattern surface. The pencil is received by an embossed blank pattern which occurs over the entire chalk surface. The result is shown in the engraving of an "Italian Bay."

Pencil Work on Influenced Surface. If a piece of thin tracing paper is placed over a book cover having a sharp pebbled surface or if placed over a cahvas surface or other texture and held in position, a soft black pencil such as a 6 B Venus pencil when used over the surface of the tissue paper will be influenced by the surface underneath and produce an interesting texture to every pencil stroke. If the surface only of the rough underneath surface has influenced the pencil marks, the drawing can be engraved by the line engraving method if any pencil strokes or surface have been produced in pencil tones without the tones being a series of separate dots or short lines, the engraving will then have to be made by the halftone process. The Towers of San Gimignano were

sketched in this way over a canvas surface.

Pencil Work and Wash Work. A wash drawing and pencil work may be made in two ways. First, the washwork may be completed and the pencil depended upon to add detail and character to the wash-work tones. Or the pencil details and other parts may be first put down and the series of washes added over the pencil work. This last method is generally preferred by illustrators as the wash tones affix the graphite of the pencil and also eliminate some of the pencil graphite "shine." Engravers when photographing copy, with the artificial lights used in their camera rooms, sometimes have difficulty in properly lighting pencil engravings, due to the reflection of the light upon the pencil lines. The Alpine Church sketch has been made with pencil and wash.

Pencil Work and Pen Work. The combination of pencil and ink gives a pleasing result because sketches so made have the soft qualities of the pencil ac-

cented and outlined with the ink. This combination is particularly adaptable to decorative effects. The engraving of the French street scene is an example of this work.

Pencil Work on Gray Paper. There is no quicker method in sketching to achieve a good sketch record with small but complete equipment than to use black and white pencil upon gray paper. The important lines only are sketched in upon the paper. The darkest notes are added with pencil. The highlights are added with a white pencil and the sketch is completed. The sketch in Nauplia, Greece was made in this manner.

To those who have worked with pencil it is of course no new knowledge that a wonderful range of qualities are obtainable with the pencil alone, but the illustrator and commercial artist have also found out that the pencil combines with other mediums and that today it has taken its place as one of the foremost mediums in illustrating the printed page.

How "Plain Matter" Type Composition is Done

ROBERT F. SALADE

Philadelphia, Pa.

ANY intelligent boy is capable of becoming a first-class type compositor by serving the usual apprenticeship in the composing-room of a printing plant. The average period of apprenticeship is four years, and the boy is paid a fair rate of wages while learning this trade, receiving an increase in pay every six months until he becomes a journeyman, when he is paid the regular scale. Since pre-war days the wages of printers have been advanced more than 100 per cent, the present scale in the larger cities ranging from \$35.00 to \$50.00 per week.

The work of a type compositor is interesting, educational and profitable. A good compositor is seldom without a well-paying position, and as a general rule, he is steadily employed every business day of the year. This trade is open to any bright youth who has a common-school education, but, of course, the apprentice who is a high-school graduate will advance more rapidly. Practically all of the large printing and publishing firms have frequent openings for desirable apprentices, and even the smaller printing concerns are often in need of an apprentice.

It is very interesting to note that many of the greatest men in the history of the world have in the beginning of their career worked at the printing trade. The immortal Benjamin Franklin is a notable example. Prince Edward William and the Prince Napoleon were proud to call themselves printers.

William Caxton, "The Father of English Literature," was a famous printer. The list of other brilliant men who were practical printers before they took up other activities includes such names as Mark Twain (Samuel L. Clemens), N. P. Willis, James Buchanan, C. P. Morris, Innes Gates, Horace Greeley, Charles Dickens, Bret Harte and Artemus Ward. The late President Harding was by trade a compositor. The list of Governors, United States Senators and members of Congress who have worked at the printing business is of no mean length.

The great advantage of the type-compositor's trade is that a man working at it is learning something all the time. In the first place, he learns how to spell words correctly, and how to properly punctuate reading matter. Then, on account of handling and reading "copy" on many different subjects, as he sets the words in type, he gradually gains a great deal of useful knowledge which is bound to help him on through life.

When a newly-engaged apprentice starts work in a composing-room, he is first given instruction relating to the "lay" of the type cases. This is called "learning the lay of the cases," and it is necessary that the apprentice shall learn several different "lays" before he will be capable of setting any type. All of these "lays" are standard and are the same in all American composing-rooms, from the smallest office to the largest. The first and most important "lay" to be memorized is that of the "News" lower case.

This is the case which contains only the "small," or lower-case characters of type, such as a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, also the spaces and quads, figures from 1 to 0, and the punctuation marks. To the beginner, the arrangement of the type in this case may seem strange and inconvenient, but this plan has been perfected by early printers who found it best for the purpose. Attempts have been made at various times to improve the "lay" of this famous case, but no better arrangement has ever been discovered.

The next important "lay" to be mastered is that of the standard "News" cap case, this being "the other half" of the standard lower case. These two cases—the lower and the cap—form a pair, and from such a pair filled with type the compositor can set complete, "plain-matter" composition for books, magazines and newspapers. In this case, on the right-hand side, are all the capital letters of the font of type, such as A, B, C, D, E, F, G, etc. On the opposite side are all the letters known as small caps. This case, at the top, also contains fraction marks, such as $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, etc., and various other characters and reference marks. A careful study of this "lay" is essential to understand the great variety of type characters it contains.

It was from a pair of such cases as these that every old-time printer worked when he was setting text-matter for a book, magazine, or newspaper. It is important to note, however, that these same style of "News" cases are still being used in practically every composing-room but not to such a large extent as in the past. In these days, the plain-matter composition for most books,

magazines and newspapers is being produced on composing machines, although the composition for many books and small newspapers is still being set up by hand. The fact is that it will always be necessary to hand-set a great deal of text-matter, particularly for fine books, catalogues and booklets, and for this reason the standard "News" cap case and lower case will always in the future remain in use.

The apprentice will not find it an easy proposition to memorize the "lays" of the two cases referred to, and it may require several weeks' practice before they are mastered. But, once a compositor thoroughly knows these "lays," he will never forget them. The lower case "lay" will be learned easier than that of the cap case, for the reason that the cap case includes many odd characters like @ and the percentage mark %, for example, whose locations are hard to remember.

The apprentice must thoroughly know these two layouts before he can either set or distribute type. Upon mastering these, he is first given a galley-full of "dead" type composition to distribute back in a pair of the cases, and he may have to work on distribution for several months before he is allowed to set up any type. His first job of type-setting is usually done from a piece of "re-print" copy, and he is to faithfully duplicate that piece of printed matter to the smallest detail. The spelling of words, the capitalization of certain words, the spacing between words, and the punctuation—all must be set up the same as in the piece of re-print copy.

When setting up type, the apprentice holds in his left hand what is called a composing stick, and he lifts the type

characters from the compartments of the cases with the fingers of his right hand. The composing stick has been adjusted to provide for the width of the type-matter to be set. As the apprentice lifts a type character from one of the cases he places it in the stick in such a position that the next letter for the word to be formed may be placed beside it. A "thick-space," or 3-em space (taken from the lower case), is placed between each two words until a complete line of type has been set. If this line does not fit tight in the stick, the spacing must be re-adjusted between the words to make the line the required width. In certain compartments of the lower case—in addition to the 3-em spaces—are other standard spaces known as the 4-em and the 5-em. There is also the en-quad, which is frequently used as a space between words, and the em-quad, which is placed at the beginning of a paragraph and between sentences.

The spacing between words should be uniform throughout each line. If this cannot be accomplished by means of the regular 3-em spaces, a combination of the 4-em and 5-em spaces may bring about the desired result. Or, it may happen with certain lines that the 3-em spaces are too wide, and that the 4-em, or 5-em spaces will have to be inserted instead of 3-em spaces. Some lines will space out nicely with en-quads, but as a rule, the space between words should not be more than an en-quad. At times, however, it may be necessary to place *two* 3-em spaces between words to prevent a bad division of a word at the end of a line. The whole question of spacing depends upon the manner in which the word at the end of each line forms. Whenever possible to do so, the

"breaking" of a word at the end of a line should be avoided. In some instances this can be done by narrow spacing; in other cases it may be done by means of wide spacing. When it is necessary to divide a word at the end of a line, the division should occur between two syllables of the word, like any of the following examples: sym-metrical, stand-point, re-quirement, tas-sel, taste-ful, under-taking.

It is not considered good typography to have more than two divisions of words at the ends of lines occur in succession. Following is a bad example, showing *four* "breaks" in succession at the ends of lines:

time to the chairmanship of the committee of the Associated Business Publishers, which conducts classes in supplementary education. His crowning achieve-

A poor example like the above can often be corrected by the method of re-spacing a few lines, and "running back" one word, like this:

educational work, having given much time to the chairmanship of the committee of the Associated Business Publishers, which conducts classes in supplementary education. His crowning achievement

The above improvement has been accomplished by "running back" the word "time" in the first line of the bad example, and by re-spacing the five lines in such a way that *all* of the divisions were made unnecessary.

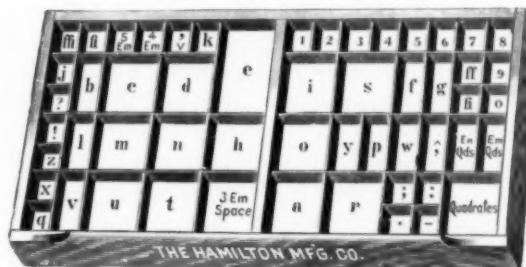
The type compositor uses a metal composing rule of the proper width when setting type, this rule being placed in the composing stick and moved in front of each line of type when it is completed, ready for the next setting. Each line should be spaced just tight enough to prevent it from falling over in the stick.

If the matter is to be set "solid" (which term means no space between lines), no "leads" are placed between the lines. If the matter is to be "leaded" (or have space between lines), the compositor places a lead in front of each line when it is set. Text-matter is usually spaced with one 2-point lead between each two lines. Leaded text-matter is easier to read than solid text.

The apprentice-compositor is not instructed in "job composition," or "display advertising composition," until after he has become proficient in the work of setting plain matter. He then must learn the "lay" of the "California job case," the standard case used for holding a complete font of display type. There are other styles of job cases used in every printing office, but the "California job case" is the most widely used for job and display composition.

It should be mentioned that when a compositor has set a certain number of lines of type in a composing stick, with the aid of a slug placed at the head of the matter, and with the composing rule placed in front of the matter, he lifts the

entire piece of composition from the stick and places it on a galley. This operation is repeated until the job has been completed. In the case of a column of plain matter for a newspaper or magazine, when the galley is nearly filled with lines of type, the column is "locked up" on the galley and a proof of the matter is taken for reading. At the top of the galley has been placed a "take slug," reading like this example: K-34. This letter and number indicate the location of the galley containing this section of matter when it is to be corrected later on. Of course, this letter and number show on the proof-sheet. If several galleys will be required to hold the matter for a large job, the next "take slug" would read K-35, to be followed with K-36, and so on consecutively until all the type for the job has been set. The marks of these "take slugs" make it a simple matter for any man in the composing-room to locate any galley of type when it is wanted for corrections, or "make-up" in a form. For example, galley K-34 will be found in galley-rack "K," and on shelf No. 34 of that rack.



THIS ILLUSTRATES THE LAY OF THE FAMOUS "NEWS" LOWER CASE. ALL OF THE OLD-TIME PRINTERS SET TYPE FROM A CASE ARRANGED LIKE THIS.

Cartoons in the High School Publication

CARL G. MILLER

Journalism Instructor, Lewis and Clark High School, Spokane, Wash.

"Let me draw the cartoons of a newspaper, and I care not who writes either its headlines or its editorials."*

THIS is another perversion of Fletcher's aphorism about songs, and we herewith give our acknowledgments to the gentleman mentioned, at the same time excusing ourselves for tampering on the ground that we are expressing almost as great a truth as was contained in his original maxim.

The power of the cartoonist is great. His production is the first thing observed by the average reader. His ideas are absorbed with scarcely any call upon the will power, and his views on a news situation are usually swallowed whole by the lay reader.

If up to this point we are understood to have been talking about the adult cartoonist in an adult publication read by adults, we now turn to the high school publication with the same declaration in bold face type. The love of a picture is probably more juvenile than senile; certainly, it is by pictures that we first appeal to the juvenile mind, and no teacher will deny the force of pictorial illustration on the high school temperament, especially the funny picture, as a cartoon may be loosely called.

The cartoon in the high school newspaper can be made a powerful force for good. Noticed by all, it presents an opportunity to drive home in a subtle fashion one moral precept after another.

It may be used to delicately and acceptably point the way to a continual succession of school enterprises. It is a fine advertiser for things that are worthwhile.

It has many special advantages to the publication itself, being a first-class aid to the building of circulation, for one thing. Because, as a line drawing, it is made up as a zinc etching, the cartoon is one of the cheapest forms of illustration. For this same reason, also, it is a type of picture which always shows up well, no matter what kind of paper is used for the publication.

Generally speaking, there are two main types of cartoons, one of which we will call the editorial type and the other the characterization. The former is nothing more than an editorial suggestion, fresh from the news of the day, in picture form. It may have humorous aspects or it may not. The characterization type is intended to play up characteristics of human nature and is usually humorous. The famous series, "When a Feller Needs a Friend" is a good example of these. Most of the comic strips fall under the second class, which, while generally timely, need not to be as completely so as the editorial type. Both of these kinds of cartoons are just as desirable in the high school publication as in any other.

*The other familiar paraphrase of this is: "Let me write the headlines of a newspaper, and I care not who writes its editorials."



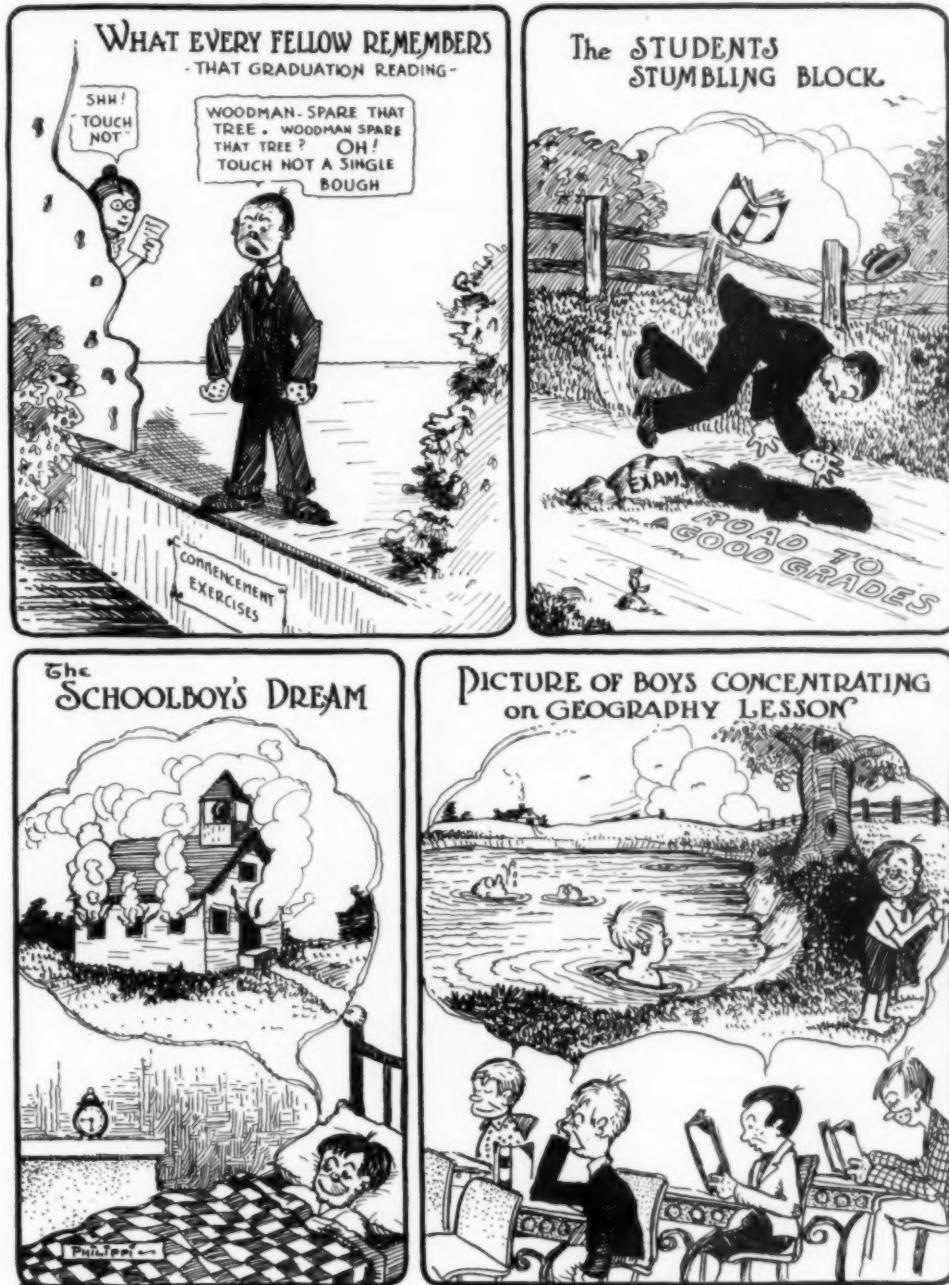
WHOLESAOME WELL-DRAWN CARTOONS LIKE THIS ONE CAN BE MADE A POWERFUL FORCE IN SCHOOL PUBLICATIONS. THIS ONE WAS DRAWN BY A HIGH SCHOOL STUDENT, SPOKANE, WASH.

Now as to the qualifications of the embryonic cartoonist. He ought to take to drawing naturally and should learn to draw anything and everything. It is a mistake to think that elementary and advanced courses in free-hand drawing are a waste of time to him. Even mechanical drawing would be useful. The best amateur cartoonist is a good student, and he must have an understanding and an estimation of values comparable to the best in the entire student body. Add to these qualifications the usual ones in character which are requisite for the successful pursuance of any job, a sense of humor, and a thorough-going knowledge of what is going on in his school and the projects it is attempting to carry out, and the equipment to begin work on is quite complete.

The best way to find this person in the student body for publication purposes is by means of a contest. Offer a small prize for the best cartoons submitted in a series of three "heats," three really being necessary to be certain that the whole field is tapped. Instructions for drawing up the cartoon should be complete, the drawing to be made suitable for publication on a given date, the size to be mentioned, and other suggestions on subject matter to be given. The winner's cartoon, if it is at all suitable, should be published.

Suggestions for cartoon ideas may best be made by first noting that the cartoon is usually the pictorial (or more or less concrete) expression of an abstract conception, or the idea to be "put over." Under these two headings are given the following examples from high school news:

THE IDEA	THE PICTORIAL EXPRESSION
The approach of quarterly exams, about Halloween time, mildly perturbs the student body.	A student, representing the student body (a synecdoche), is shown pursued by a Halloween ghost, which is the personification of exams.
Same theme, except that the occasion is not near Halloween.	A student, representing the student body, is shown as a weak pugilistic opponent of exams, a powerful brute. The faculty is the referee, and the audience is made up of parents.
Vacation is at hand with exams just preceding.	Student body represented by bedraggled looking student wending his way across desert to oasis in distance. Desert travel is ceaseless study; oasis is vacation. Sun coming up is exams. Student is dragging by long strap four books, which are representative of the regular four subjects.
Spring vacation is over.	Scene 1. The faculty (a middle-aged man) is pulling reluctant student by ear to garden patch, where work is to be resumed. Scene 2. Two mothers of students congratulate each other over back yard fence that school is on again.



TYPICAL ILLUSTRATIONS FOUND IN SCHOOL PUBLICATIONS. THE HUMOROUS PHASE OFTEN LEAVES A DEFINITE MESSAGE OTHERWISE FORGOTTEN. THIS PAGE DRAWN BY A STUDENT IN STANFORD, CALIFORNIA

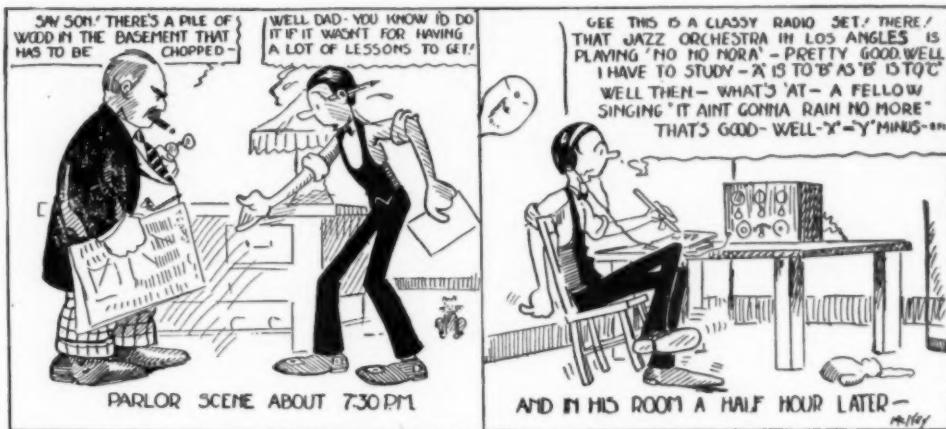
The School Arts Magazine, September 1925

While there are a few students who are capable of working out cartoon ideas without assistance, it has been our experience that the faculty publication director, or some art teacher, should help plan out the cartoon in advance by deciding in a conference with the cartoonist just what the theme is to be and how it should be represented pictorially; that is, a plan as complete as any one of the foregoing should be made. If the director is without a promising cartoonist, he can go so far as to plan the cartoons himself and use some student talented with the pen to execute them. A student with both ideas and skill in drawing is probably an exception in most schools. However, by using the operative method just suggested a steady production of satisfactory cartoons can be achieved.

After the cartoon is planned, a rough pencil sketch should be submitted to the director for approval and further suggestion in details. The completed cartoon, done in ink and ready for the engraver, should also receive final approval from the director, the spelling of the average cartoonist being one thing that needs an editor's inspection. Of course, if the publication has a young cartoon genius, the original conference can be dispensed with. All the director needs to do is to ask the cartoonist to submit pencil sketches of various ideas, select the one he and the editor like best, and have it drawn up.

School life is full of situations suitable for cartooning. Vacations, return to work, exams, graduation time, etc., are constantly recurring but they always have a deep significance to the student.





AN UP-TO-DATE CONCEPTION

body and need only a little different treatment from time to time—a new suit of clothes, figuratively speaking—to make them good cartoon subjects. Even the themes themselves are not always the same, there being usually attendant circumstances which make them a little different from what they were the last time. The good cartoonist will seize upon these little differences and capitalize them in his cartoons. Special projects of the school and circumstances peculiar to each school can all find their expression in a cartoon. One of the best ways, for example, to arouse a community to the fact that the school is overcrowded is by a series of cartoons on the subject.

The pictorial representations should be situations familiar to all. Holiday traditions, such as the cherry tree on Washington's birthday and the valentine on St. Valentine's day, may often be used with success. Traditions char-

acteristic of the school should be employed whenever possible.

Cartoons should be drawn up about twice the size they are to be when they appear in print. The size is commonly designated in column width, the cartoon always reducing proportionally. The shape of the cartoon influences the appearance of page make-up. If the page is broad, a long and narrow cartoon running up and down the page is to be preferred to one running across the page, just as the stripes on a stout woman's skirt should run up and down rather than horizontally around it.

Suggestions for the drawing itself are similar to those for any composition. The subject should be so clearly done that no study is required to solve it. Humorous touches must be abundant. All pen strokes should be quite heavy or the engraving processes will not reproduce them. Titles may appear on the cartoon itself or be set in type above or below.



Planning a School Annual

JOHN T. LEMOS

Assistant Editor, The School Arts Magazine

ONE of the neglected features of most schools is the school paper or annual. Many art departments are preaching and studying art but are producing illustrations for their school papers that are not only weak in workmanship, but that break all the good rules of design and technique.

This phase of school activity has been so badly handled in so many localities that a number of the leading engraving and publishing houses are at present furnishing free professional advice on the management of school publications. This has been done with a two-fold idea. One is to help the student produce intelligent "copy" for the engraver and printer, thus avoiding unnecessary work and delay. The other is the natural inclination to help the schools turn out creditable publications.

While it may seem surprising, it is true that many of our art teachers are not certain as to just how to make a drawing that will reproduce well. Copy done in faded pen lines, or without the pencil marks erased; ink drawings with spatter work that is too delicate to produce; blurred snapshots and dozens of other glaring faults are common to the average material sent to the engraver and printer.

Many of the finer points, such as well-planned margins and pleasing arrangement of type and illustration, are Greek to the average student in charge of the school paper. Yet professional publications spend thousands of dollars each

year on these "minor" details because they have a decided effect upon the reader's mind as he handles a book or magazine.

One of the best ways of approaching this matter of School Annuals is to divide the magazine into certain sub-heads and take them up individually. When these subjects are studied as units and finally grouped together—presto! we have our good-looking annual.

Generally speaking, all publications may be classified and divided as follows:

1. Cover Design.
2. Frontispiece.
3. Department and Chapter, or Story Headings.
4. Illustrations.
5. Photographic Groups.

In many art classes, particularly those interested in commercial design these subjects may be given as class subjects or problems. They make very much alive material for the study of design, lettering and technique and at the same time can be shaped up to fit the requirements of the school's paper or annual.

A *Cover Design* is like the front door to a home. It makes a very definite first impression, and is one of the last items noticed as the reader closes his book. Many publishing houses spend exceptional sums on their cover designs because they know that the latter have a strong sales attraction. On the other hand we sometimes find an otherwise attractive book, full of good text, masquerading under a cover that looks as



A WELL-DRAWN COVER, MADE BY A STUDENT OF EASTERN HIGH SCHOOL, BALTIMORE, MARYLAND

The School Arts Magazine, September 1925

solemn as an unabridged dictionary. Covers like the last mentioned are generally the product of some old-time conservative publishing house that thinks all books should be "dignified"—and look dead.

About the first thing that should be considered in planning a cover is its proportions. All cover papers come in standard sizes and the covers are planned so as to cut from these without waste. Some of the standard school proportions are 6 x 9 in.; 7 $\frac{1}{4}$ x 9 $\frac{3}{4}$ in.; and 8 x 11 in.

After size has been determined, the next step is to decide on the color of this cover paper. It is nearly always best to print the cover on some medium tinted paper like buff, light brown, green, blue or gray. This helps to give the cover the effect of having additional color to that used in the cover design itself.

After the color of the cover paper and the wording have been selected, the student should make two or three small pencil sketches for composition and values. Making these sketches in miniature, say 4 x 7 inches in size, will help to keep the design simple and unified.

From these sketches the best one can be selected and worked out in tempera colors against the tinted cover paper. This sketch should be a pretty fair example of the way the cover will look when it is printed in color. However, there is in many minds the mistaken idea that the engravings which print the cover design are made from this colored sketch. In practically all work, especially that of school annuals, that is *not* the case.

What is known as a working drawing is made from the original color sketch. This working drawing is made in black

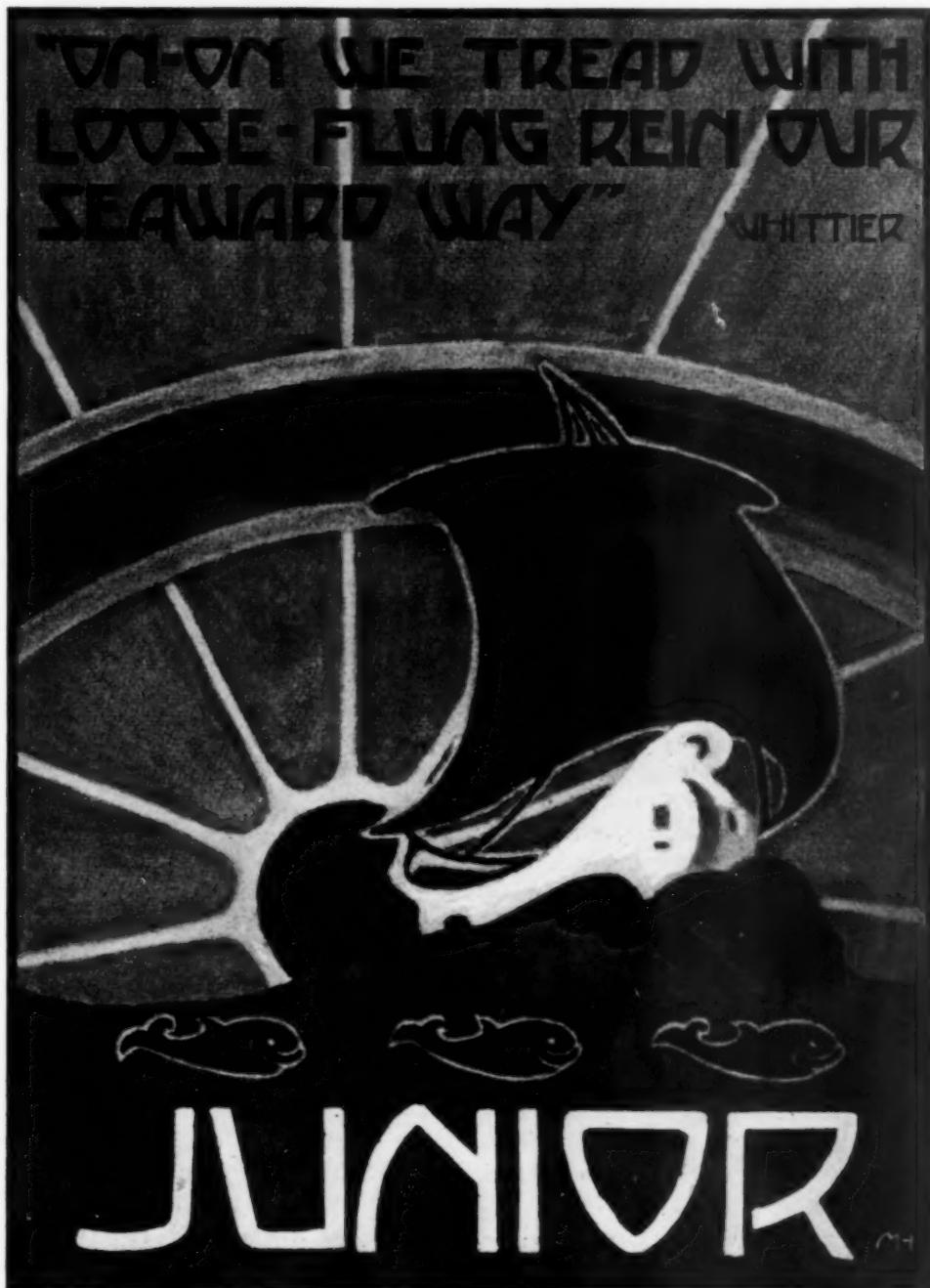
and white values, as shown in the illustration, and the color plates are worked up from this by the engravers.

The best way to do, if there is any doubt about how to make the working drawing, is to take or mail the color sketch to the firm making your engravings and they will explain the kind of a working drawing they wish made. This is about the best procedure, especially for those having no previous experience, as the type of working drawings varies with the color schemes that are to be used.

It is best to keep the cover designs simple and not to attempt too much detail or pictorial effects. The decorative or abstract designs make best cover designs. It is also best to hold to large simple areas, as this produces a strong effective design and is also easier to plan out in the drawing.

Designs arranged to print in one, two or three colors are the most adaptable to school annuals. Two colors give all the variation and richness necessary, if properly planned. Many annual covers printed in three or four colors are not so good as others done in one or two colors against a tinted color paper. It should always be remembered that holding down the number of colors materially reduces the cost of publishing the annual, both from the matter of engraving and of printing.

The Frontispiece is next in the annual. The general tendency in most school annuals seems to be that of making the frontispiece too ornate and full of meaningless scrolls and ornament. A plain page set in good printers' type is a better piece of work than a design which is badly cut up by interlaced scrolls and all manner of lettering.



A DEPARTMENT HEADING MADE BY STUDENTS OF OKLAHOMA COLLEGE FOR WOMEN,
CHICKASHA, OKLAHOMA. MISS MARION D. PEASE, HEAD OF ART DEPARTMENT

The School Arts Magazine, September 1925

In planning a frontispiece it is well to bear in mind the general theme of the annual as a whole. By a theme is meant the main thread or idea that should run through the whole book. For instance, in an annual published in one of the old Spanish towns of California, they took one of the old Spanish missions as a main theme. The cover design showed one of the best known missions, printed in two colors on a medium brown paper. The frontispiece was a well-planned design combining motifs made from the California poppy with a panel depicting a scene in the early days of California. Department heads and ornaments were all variations of the same general idea. The result was an annual which held together, in lettering, illustrations and in type matter.

Along with the general theme or spirit of a number the class should decide upon the type of lettering to be used in the frontispiece and headings. In order to approach this idea properly, the publishing house doing the printing should be asked to submit several samples of good artistic type. From these samples one which is considered best can be selected. The next step is to plan the hand lettering used on the headings and frontispiece so that it is in good harmony with the type used in the body of the annual. This does not mean that it should be an exact copy of the printers' type but that rather, it should be harmonious as regards general proportions, weight of its dark and light areas, and its general character.

It should be borne in mind that lettering like the classic Roman will harmonize with nearly all type matter and is in good taste from an art standpoint.

A good frontispiece generally contains the name of the annual, the class publishing it, the name of the school and the date. This material done in good lettering accompanied by a well-designed border or decorative panels may be counted on to produce a pleasing frontispiece.

Department Headings are divided into two general classes. One of them is the type where no attempt is made to illustrate the subject contained in that department, but rather an illustration or design based on some main theme running throughout the book. In this way a heading for "Societies" may contain nothing more besides the lettering but an abstract design of the state flower or a panel illustrating some well-known local scene.

The second type of department heading is the one in which the design or illustration is entirely governed by the subject contained in the department, as football being illustrated by two players in action, or rallies by the figure of a yell-leader.

Many department headings are designed to fill the whole page. This can generally be done because the number of departments is comparatively small in proportion to the total number of illustrations.

In cases where the school desires to hold down expense, very good department headings may be obtained by printing a fairly small vertical or horizontal panel illustration on the page. This idea is shown in one of the illustrations accompanying this article. Effective department headings may be obtained by drawing in a decoration in semi-poster style on gray paper. Black ink is used for the dark and opaque white for the



CLASSES



COLLEGE HIGH SCHOOL

*Bliss it is to be alive
But to be young is heaven.*



JUNIOR

*How far that little candle
throws its light*



FRESHMEN

*What is youth? A dancing bellow
Winds behind and rocks before*

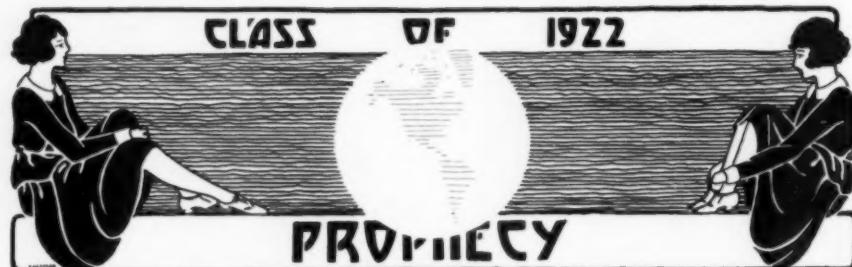
DEPARTMENT HEADINGS MADE AT OKLAHOMA COLLEGE FOR WOMEN, CHICKASHA, OKLAHOMA

The School Arts Magazine, September 1925

ROMANCE LANGUAGE CLUB



CLASS OF 1922



BEACON CLUB



SHADOW ROLL

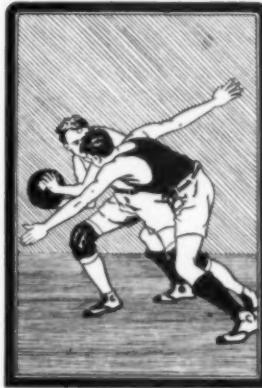
WELL-DRAWN HEADINGS MADE BY STUDENTS OF RUSSELL SAGE COLLEGE, TROY,
N. Y. UNDER THE DIRECTION OF MISS RUTH A. FOLGER, ART DIRECTOR

The School Arts Magazine, September 1925



I wandered lonely as a cloud,
That floats along o'er vale and hill,
When all at once I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the tree,
Fluttering and dancing in the breeze.

—Wordsworth.



ATHLETICS



ORATORY LITERARY

FOUR STRONG, EFFECTIVE ANNUAL PAGES DRAWN BY STUDENTS OF STOCKTON HIGH SCHOOL, UNDER THE DIRECTION OF MISS AMY PAHL, ART INSTRUCTOR

The School Arts Magazine, September 1925

lighter values. In these designs the lettering should harmonize with the lettering found elsewhere in the book.

Headings for the minor departments or for stories may be designed to run horizontally across the page. The same rules used in department headings hold good in these smaller designs. It is a good plan not to make such headings too deep on the page. A heading is in good proportion if it is about one-fifth as deep as it is large.

Illustrations are not very common in the average annual as such engravings increase the expense of producing the magazine. In some annuals they are used, however, often with very good effect. A page of good illustrations selected from various annuals is shown in this number.

The main faults in most drawing done for school annuals are those of poor composition and of poorly executed technique. It takes more or less experience to render a good pen and ink drawing. In addition to this the average student attempts an effect that is too difficult for him. The result is a drawing full of amateurish mistakes.

One of the best ways to prevent such difficulties from arising is to keep the illustrations flat and simple in treatment. Do not allow the students to attempt all manner of naturalistic modeling, but rather have them hold to decorative outline drawings containing areas covered with flat pattern techniques. What could be more effective than the page of such illustrations shown here? Yet when analyzed, the technique used in most of them is fairly easy to master.

One point that should also be emphasized is the question of Values. Poor arrangement of dark and light tones seems to cause more trouble than any other one thing. Even if a drawing is weak in other qualities, if its value arrangement is good, it makes a pleasing impression.



A WELL-PLANNED GROUP, FROM
OKLAHOMA COLLEGE FOR WOMEN

Photographs, either singly or in groups always form one of the main features of a school annual. Pick up the average high school and even university annual and one will find many glaring mistakes in its photographic arrangements. For some unknown reason, many art editors who will sit up nights worrying over good headings and illustrations, think that almost anything will do for the photographs, as long as they fit the page.

As a result we have groups in which the ornament is so strong as to completely overbalance the photographs they surround. Other groups contain portraits pasted at all kinds of topsy-turvy angles, giving one the sensation of an incipient earthquake. Then we find the group designed by art editors who have been studying the groups found in newspapers. This is generally planned on what is called the "hard vignette" effect, the photo being cut with an irregular edge. To do this one must have a fine eye for balance and proportion, knowing what to retain and what to cut away. The average student thinks that all that is necessary is an irregular edge, and cuts accordingly. The result is a page full of jagged-looking photos, which violate all the rules of artistic propriety.

In grouping photographs it is a good idea to cut away the unessential portions. For instance, in a portrait it is often a good plan to eliminate part of the coat and shoulders so as to allow the face to be larger in the space to be filled. Otherwise, in crowded groups, faces may appear so small as to be hardly recognizable.

One of the best ways to arrange a pleasing group is to mount the photos on a medium gray paper. Any ornaments added may be done in opaque paint or in

an opaque gray deeper than the paper on which the mounts are pasted. Another good way is to mount the photos on white paper adding ornaments or border lines in a medium tone of opaque gray.

All such ornaments should always be subordinated to the photographs themselves. If any lettering is added it should be planned so as to be a part of the group composition rather than letters arbitrarily dropped into the space without regard for the rest of the page. Lettering used on these groups should be small and inconspicuous. Large and crude lettering, as is so often used by students, gives the page the appearance of a cheap sign.

All drawings, when sent to the engraver, should have at least an inch margin of paper around them to allow the engravers to handle them properly. Why some beginners insist on drawing right out to the edge of their paper is a mystery still left to be solved by some psychologist.

Drawings should always be made larger than the size in which they will ultimately be printed. This helps the engraver eliminate the crudeness of texture that would be apparent if drawings were made the same size as the engravings. The original drawings reproduce best if made from two to three times the size they are to print.

It is good to remember that all drawings suffer some of their contrast when being reproduced and printed. For this reason, weak brown lines or scratchy technique should be avoided. A small diminishing glass is a useful adjunct to the art department and will help the students to see how their drawings will look when reproduced. If possible it is a good plan to have all the drawings made

so that they will reduce at the same exposure. This makes the work easier for the engraver and will result in quicker and better service.

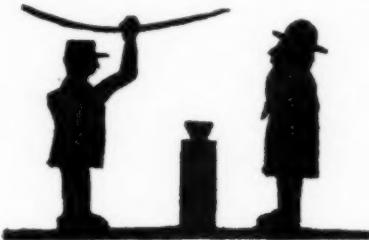
As a final suggestion, it might be well to add a word about time. Many people do not realize that much better work will be produced on the school annual by both the engraver and printer if they are allowed a reasonable amount of time in which to do it. Engravings made hurriedly generally have a flat colorless appearance, due to a lack of

what is known as re-etching. In order to re-etch a halftone engraving, the engraver needs time. The same thing is true of the printing. If a printer is given time to properly make ready his forms on the presses, the finished annual will have a snap and crispness that will be missing in rushed printing.

For these reasons it pays to start work on the annual early in the year. Everyone will be less tired and more satisfied with the final result when it appears.



ANNUAL HEADINGS FROM VARIOUS SOURCES. THESE ARE BOTH STRONG AND DECORATIVE IN TREATMENT



Conductor—Fare please.
Old man—I paid my fare.
Con'—When?
Old man—Why, I paid my fare when I got on
at Fineview.
Con'—I beg your pardon but only one person
got on there and he was a boy.
Old man—Well, I was the boy.



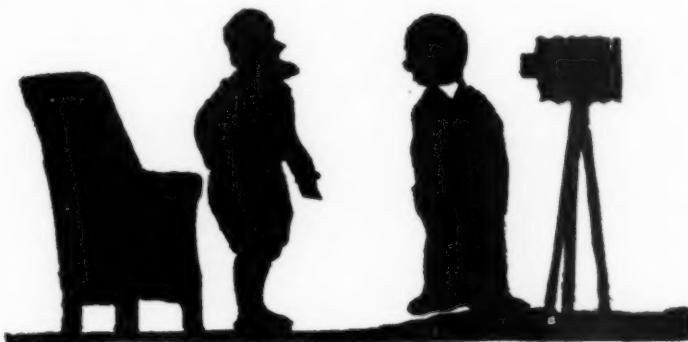
Willie, aren't you afraid you'll be late for
dinner?
Willie—Naw! I've got de meat.



Agent---Would you like to get rid of your old
typewriter?
Boss---Not just yet, I only married her last
week.



Small Boy—Please Mr. Foster, let me go
home; I'm feelin' sick.
Mr. Foster—All right sonny; but don't fail to
tell me the score.



Photographer—Full length or bust?
Uncle Si—Sure! An' if she busts I guess I kin stand it.

SILHOUETTES USED TO ILLUSTRATE JOKES. CUT FROM LINOLEUM BY
STUDENTS OF PITTSBURGH SCHOOLS. DONALD R. DOHNER, ART INSTRUCTOR

The School Arts Magazine, September 1925



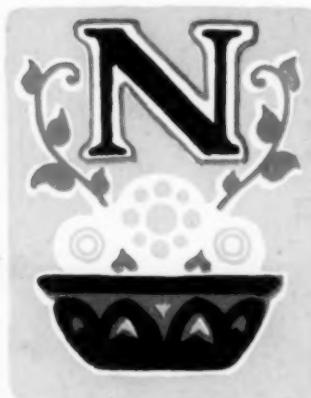
OLD HOUSES IN FRANCE

THE USE OF PENCIL WITH PEN AND INK WORK RESULTS IN AN ILLUSTRATION COMBINING THE STRENGTH OF THE INK LINE WITH THE SOFTENING QUALITY OF THE PENCIL. IT GIVES A DESIRABLE TECHNIQUE WHICH IS NEITHER HARSH NOR WEAK. A 3B VENUS PENCIL WAS USED

The School Arts Magazine, September 1925



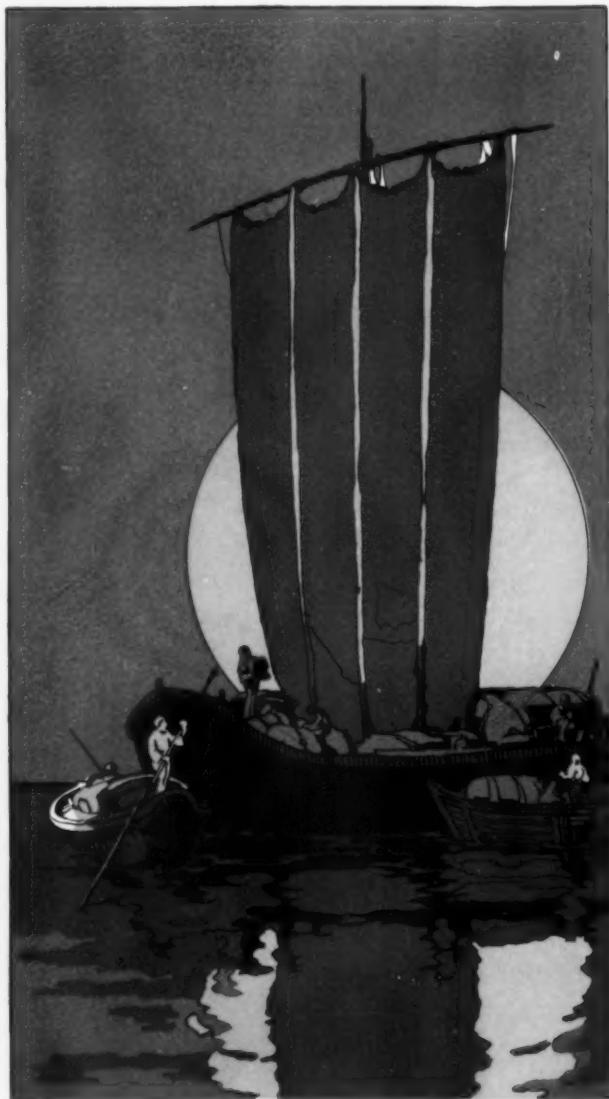
TARS ARE
THE FLOWERS
OF THE SKY



Dots or line outline will
decorate initials easily

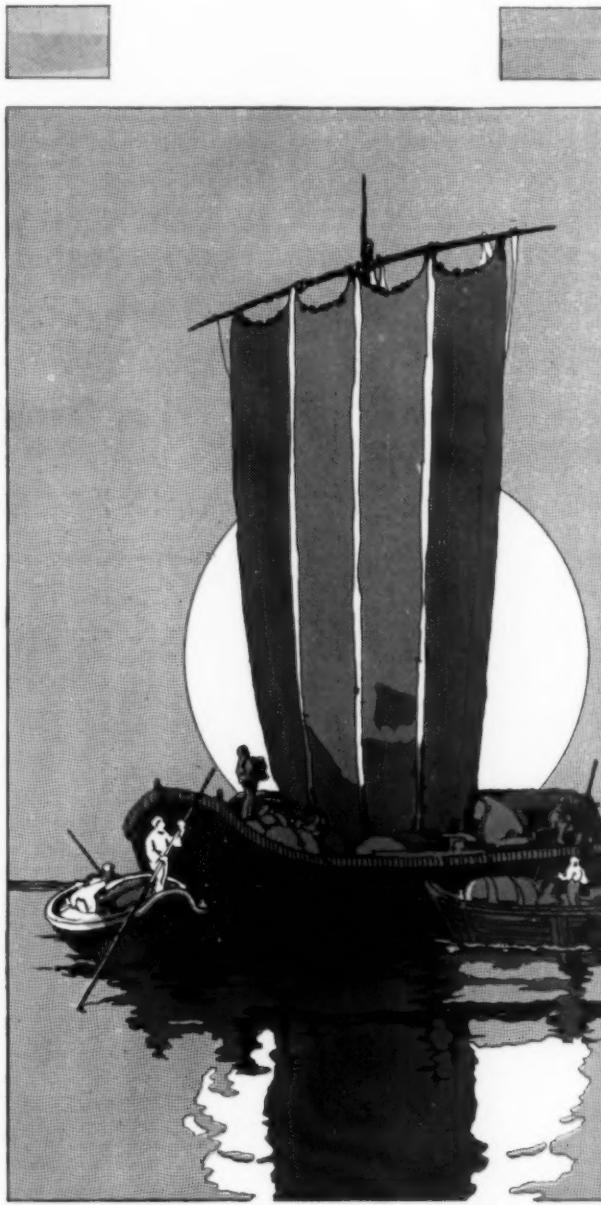
CUT PAPER DESIGNS WITH CUT PAPER INITIALS PASTED ON TO COLORED PAPER BACKGROUNDS MAKE
BRIGHT COLORFUL INITIALS FOR COMMENCING AND DECORATING MOTTOES OR QUOTATIONS THAT
ARE LETTERED BY THE PUPILS OF THE GRADES

The School Arts Magazine Alphabeticon, September 1925



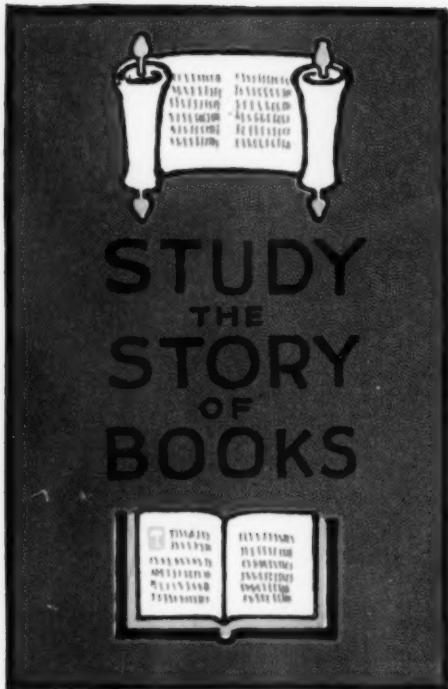
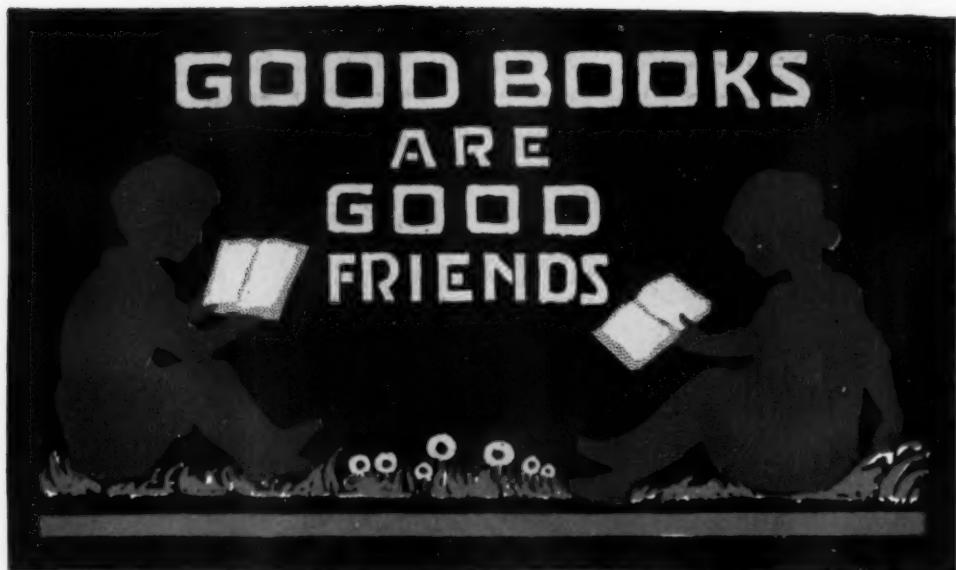
Courtesy of Sierra Art & Engraving Co., San Francisco

THE COMBINATION OF COLORS AS PRINTED ABOVE FROM THESE ENGRAVINGS, BLUE,
GREEN-BLUE AND ORANGE DEPICT RICHNESS OF SOLID TONES, ORANGE AND BLUE.
BY OVERLAPPING TINTS, FOUR COLOR EFFECTS ARE GAINED WITH A THREE-COLOR
PRINTING COST



Courtesy of Sierra Art & Engraving Co., San Francisco

THE KEY ENGRAVING OF BLUE HAS HAD BENDAY TINTS ADDED OF TWO DIFFERENT PATTERNS. THE TINT ENGRAVING USED FOR BLUE ON THE OPPOSITE PAGE IS USED ON THIS PAGE FOR THE ORANGE, PRODUCING IN TWO PRINTINGS A PLEASING QUALITY. TRANSPOSING ENGRAVINGS OFTEN SECURES PLEASING VARIATIONS



A DESCRIPTION BY THE TEACHER OF THE WONDERFUL HISTORY OF BOOKS AND THE STORY OF HOW BOOKS ARE MADE TODAY WILL PREPARE THE PUPILS FOR THE PROJECT OF BOOK POSTERS. THESE MAY BE MADE WITH SIMPLE SUBJECTS, BUT SO PLEASINGLY ARRANGED THAT THE RESULT WILL BE BETTER THAN AN ATTEMPT WITH DIFFICULT OR ELABORATE MATERIAL.

The School Arts Magazine Alphabeticon, September 1925



IN THE ALPS

A SKETCH MADE WITH WATERCOLOR WASH. FINISH AND CHARACTER HAS BEEN ADDED BY THE USE OF PENCIL WORK AND MUCH TIME SAVED IN THE SKETCHING. VENUS PENCIL 2B WAS USED FOR THE PURPOSE

The School Arts Magazine, September 1925

Art in High School Periodicals

STANLEY G. BRENEISER

Art Instructor, Santa Maria High School, Santa Maria, Cal.

THE result of circumstance is not always inspirational but a large enrollment in a class for illustration and commercial art in the Santa Maria Union High School resulted in the founding of a new type magazine.

In the school mentioned the aim is to furnish the students with work for their development that is not totally theoretical. The illustration class needed a real original idea to inspire them; the "Splash," as the magazine was named, was the idea that appeared and was joyously acclaimed by members of the class as well as by the instructor.

As the idea fostered and was well taken care of, it was found necessary to have a staff. This was accomplished by election among the students of the various art classes. An editor-in-chief and a business manager were elected from the Junior College art class while the assistant editor and departmental editors were elected from the high school classes. The aims of the magazine were formulated as follows:

1. To furnish a means and method for the expression of graphic and literary arts.
2. To create and promote a keener interest and appreciation of art in the school and junior college.
3. To assist clubs or other organizations in the school with financial problems relative to artistic development or performance when funds permit.

Naturally many details of organization needed to be worked out and after

meetings and discussions the size of the magazine was planned to be nine by twelve inches. It was to have decorative end-papers, a title page and a dedication page at the beginning of each issue.

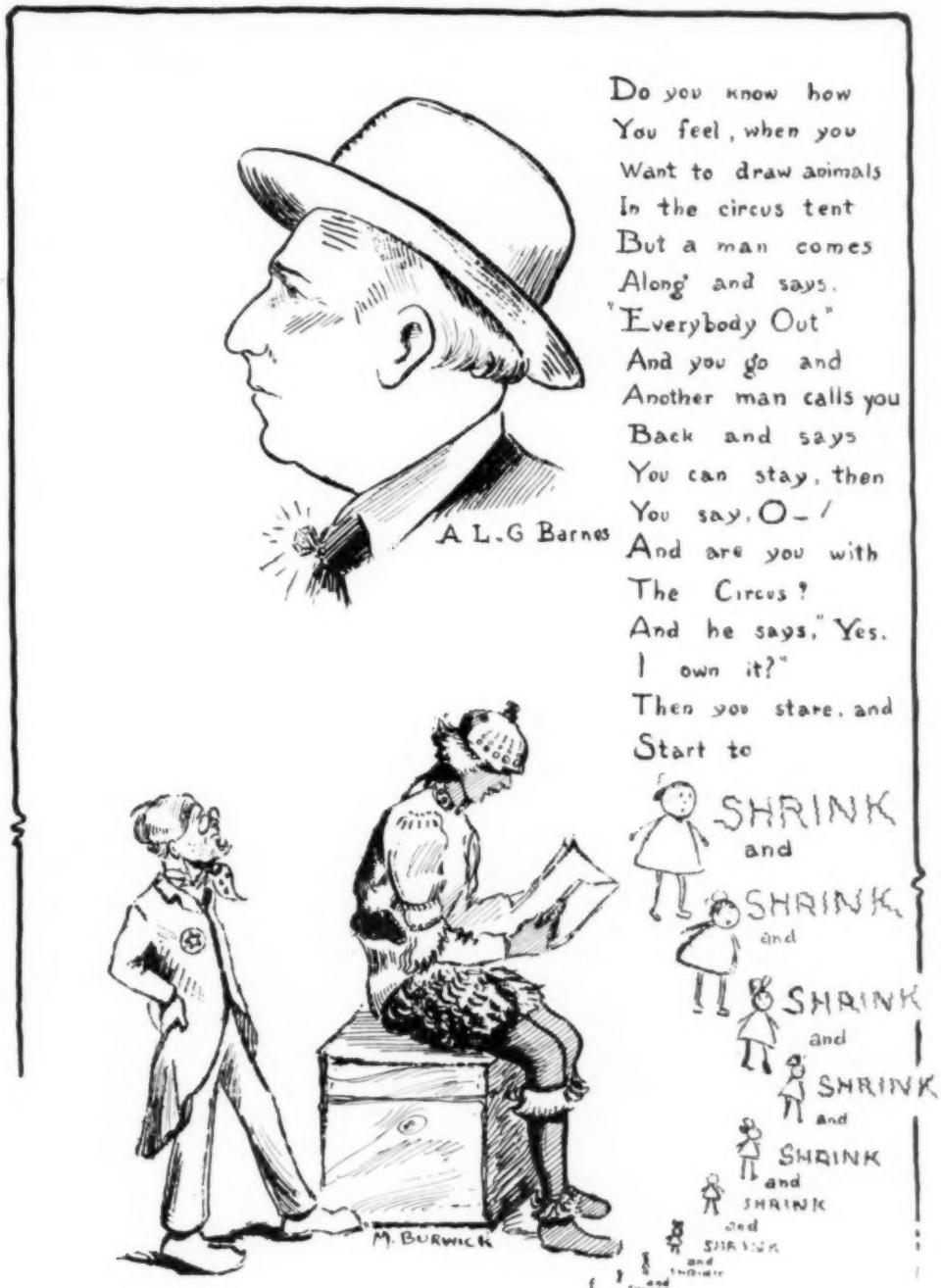
The end-papers give the student a splendid opportunity to apply a repeating pattern by the linoleum or eraser block print method. Startling color effects were secured through this idea, using tonal paper of some neutral hue or of black and printing in two or three colors full intense.

The title page varies in character considerably. It is worked out to harmonize with the general spirit of the certain number (such as the spring number, etc.) in which it appears.

The dedication page becomes either a problem in decorative design or one in ornamental lettering or both and furnishes splendid material for study along thése lines.

The various departments of the magazine afford almost numberless opportunities for originality in many phases of illustrative work.

Each section has a distinctive heading or title which is quite often decorative in quality and sometimes humorous. One of the charms of the magazine is its lack of monotony. In one issue a number of the headings were made by the blue print method; that is, the original drawings were made on tracing paper and inked, then printed from this negative on blue print paper in the regular manner.



A PAGE WHICH WAS ORIGINALLY PRINTED ON A MIMEOGRAPH AND HAND COLORED BY STUDENTS OF SANTA MARIA HIGH SCHOOL, SANTA MARIA, CAL. STANLEY G. BRENEISER, INSTRUCTOR

The School Arts Magazine, September 1925

Often the headings are made on a typing stencil through the aid of a mimeoscope. These are then printed with a mimeograph on colored paper and painted in with opaque colors.

One of the departments is called "School Jots" and while it is mostly an account of school happenings of interest that are not recorded in the weekly paper, it is usually quite well illustrated.

One number included a circus story illustrated on the spot by a pupil who had been excused to go to the tents for an hour to sketch the animals and who became so interested that she forgot to return to school for several hours but returned hot and happy with plenty of good material for the "Splash."

Ambitious young cartoonists are also given a chance to develop and carry out ideas along their line. Each issue carries two or three pages of cartoons and comics. These are reproduced, as many of the other drawings are, by the aid of the mimeoscope.

Occasionally one of the teachers of foreign languages offers a splendid article on one of the old or modern masters-in-art, which is much appreciated by the upper classes and by the students in the art history class.

One of the chief features of the book is a section devoted to California in which students vie with each other in making the most attractive decorative landscapes of California scenes to illustrate it. These studies are made with opaque or semi-opaque colors on French crayon papers and in them all details are omitted and all shadows and lights are rendered flat instead of modeled. Color schemes based on the harmony of triads and complements are used in these decorative arrangements with startling

effects—often naïve and quite lovely.

The remainder of the magazine contains such other sections as Editorial—a "snappy" one page message to all student readers on some serious phase of the arts; Oh! Funnies, a small department given over to humorous poems and short stories that are illustrated with equally ridiculous pictures; an Art History and Appreciation department, the editor of which is a student in high standing from the Art History class who manages the entire section which is rather a large one; and last of all "The Attic Trunk" in which can be found odd and interesting articles and unusual and curious illustrations on subjects that can not be classified in any of the other sections of the periodical.

As the magazine is entirely hand made only six copies are issued each time. These are not sold. They are placed in the library and are rented out as books by the librarian at the rate of five cents per period as rental.

The magazine gives plenty of interesting problems in illustration, design and technique and when completed affords much pleasure while creating great interest in its context. Thus far it has fulfilled its purpose but expects to do much more in the future as it develops. Next school year it will probably be reduced in size from its present forty pages to twenty and be put out monthly instead of bi-monthly. This will give greater opportunity to the short story writers and give increased problems in illustration.

The school also boasts a weekly newspaper called "The Santa Maria Breeze," a twelve to sixteen page mimeographed sheet. This contains all the

(Concluded on page xiv)

The Error of Destructive Criticism

BY THE EDITOR

IN THE first issue of the Journal of the Barnes Foundation issued by the Barnes Foundation Press there appears an article criticising the art instructor in the public schools of Philadelphia. Much of the article is devoted to what appears to be a personal attack against the methods used in teaching art in Philadelphia by Theodore M. Dillaway, Director of Art in the Public Schools, and harsh statements are made against the School of Industrial Art in Philadelphia.

In reading over the whole article one is impressed with the fact that the writer constantly attacks someone else's viewpoint and methods and at the same time tries to insist and project his own doctrine as the only one for the reader. It reveals a great animosity because Mr. Dillaway has not accepted someone else's art theories.

The author, Mr. Albert C. Barnes says, "In the high schools for girls, instruction in art has mainly to do with the designing of costumes, interior decoration, etc. It is industrial art. The esthetic phase is nullified by the mechanical methods that rob art of the indispensable personal and expressive element, for example, rules for color relations and for perspective are laid down as something to be followed absolutely, and so are mechanical and non-esthetic."

Teachers of art or other subjects realize that any subject worth while has its foundation elements, whether the subject borders upon the esthetic arts or the more material sciences, and that these fundamentals must be recognized and acknowledged by the student. Personal and individual ways of technique and expression can come afterwards and need no hampering because of the other. Esthetic qualities will come the sooner with a proper foundation.

Art has long ago broken away from remaining in the pampered boundaries of esthetic phases. It has become related with everyday life, and the thousands of pupils in school life who must face a commercial living require a knowledge of art as related to commercial life. It is true that many of the standards of art as used in industrial life are far below fine art ideals, but there has been much improvement in the last ten years and there will be more in the next ten years. Improvements will not come, however, by vitriolic attacks by the new-thoughtists in Art. The sad part of the case in the instance of so many of these new-thoughtists is that while they have been given perfect liberty to think differently about art, that they froth and become excited if the community wishes the freedom to continue to think in their own way. If the modernistic phases of art are great, if Picasso and Matisse and others have great esthetic beauties in their work that the public should recognize, or ideals for the modern art students, why can't Mr. Barnes and other supporters abide their time and let the people discover it? One cannot make them like it and if Mr. Dillaway says he doesn't like it he has the right to say so, just as much as Mr. Barnes has to criticize pictures that he doesn't like.

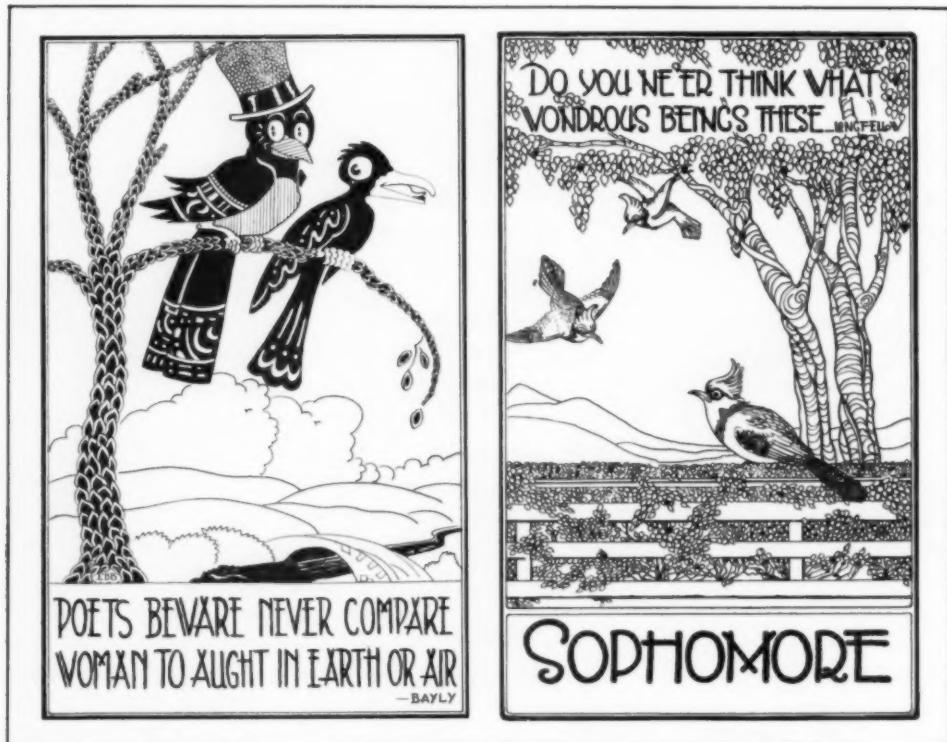
THE ERROR OF DESTRUCTIVE CRITICISM

THE EDITOR

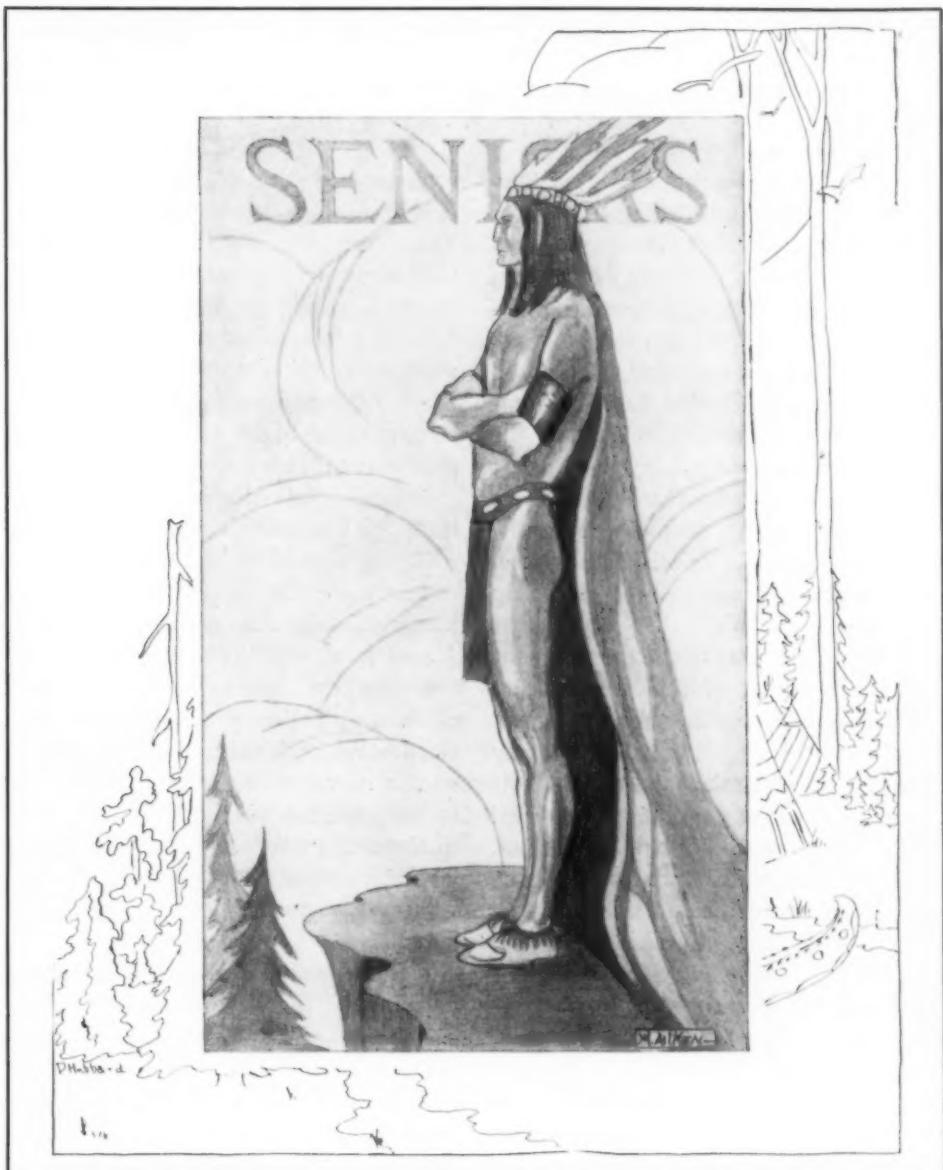
It is regretted that the first issue of the Bulletin publishes feverish attacks on other institutions. It has gone to a great many people interested in art and it will take considerable time to remove an unpleasant impression.

Art teachers and supervisors have worked faithfully and conscientiously building up art knowledge in our schools. Any unbiased survey shows remarkable accomplishment produced in the face of many obstacles and discouragements. There has been more art growth in the United States through the Public School art than has been produced by all the professional painters of the country. There has been a million times more joy and happiness and pleasing emotions through the "criticized" types of pictures than has been conveyed by the pictures of all the futurists and modernists put together. If the modernists are ahead of their time or they require a superior, esthetic intellect to appreciate them, why not wait patiently until such a generation appears—why quarrel because the sincere person refuses to accept any doctrine before he can see it?

Tolerance and constructive criticism, not destructive criticism, is what the world needs in art growth.



ILLUSTRATIONS MADE BY STUDENTS OF OKLAHOMA COLLEGE FOR WOMEN



A COMBINATION HALFTONE AND LINE ENGRAVING MADE FROM A WASH AND PEN AND INK DRAWING.
A SET OF ENGRAVINGS SIMILAR TO THIS WAS MADE BY THE STUDENTS OF DEERFIELD-SHIELDS
HIGH SCHOOL, HIGHLAND PARK, ILL. MISS L. A. WOOD, ART INSTRUCTOR

Lettering and Its Art

CARLTON P. WEST
Kingston, Mass.

IN America at the present time lettering has reached a high point of development. It has become a real factor in industry. This is due in part to the realization of the power and influence which is inherent in good lettering. It is a very indispensable factor in advertising. The better the lettering is in an advertisement, the greater the chance that someone will try the product of whose virtues it boasts. Of belief in this theory, there is ample proof in the store windows of America. Business men depend upon lettering to work efficiently for them, a fact which has contributed as much as anything to the development and advancement of this craft.

What may be called good lettering? In the first place, it must be clearly legible. Without this characteristic it ceases to perform its very first recognized duty. Then, it must be appropriate. There are alphabets to carry out the spirit of every occasion. It would be very bad to use anything save Old English or Script for very formal or dignified announcements, or to use anything but clear Roman letters for everyday advertising. In addition to legibility and appropriateness, there must be an adherence to the accepted forms. This is easily brought about by the study of the history and development of the letters themselves. I once knew a teacher of drawing who was occasionally accustomed to awaken in the morning wondering which side of a Roman capital A was to be accented. But he

soon assured himself, because he knew how Roman letters were used and formed. They were traced by the Roman scribes with sharp styli on boards covered with wax. An upstroke of the stylus would result in a narrow line; a down stroke in a wide, or as we should say, an accented line. By remembering this, he was able to accent the right side of the A with perfect correctness and assurance.

Beauty in lettering is a very desirable thing, yet equally difficult to acquire. As in most professions and pursuits, one cannot place one's finger upon it. It is, however, easily discerned when present. A very good way to obtain it is to study the accepted forms thoroughly until there is an intimate acquaintance with them. When this is accomplished, there results a condition which cannot be named, but by which the letterer may distinguish good from ill, and by which he may infuse beauty into his work, whatever the form of lettering be that he may devise.

It is the general opinion of some artists and laymen that lettering has no place in true art. They say that it is principally of value to the commercial world. If we construe art to be the representation of objects by lines and by form, then lettering has little justification as art; but if we construe it as the expression of character, then it does have a clearly defined place. It gives a definite picture of personality; it expresses the mind of the worker. It has also the characteristics which make it an art in

itself, even if it is not *art* itself. When well done, it is flexible. It pays very little attention to cut-and-dried technique, yet it does not transgress the established rules. It is simple and effective. It leaves the beauty of the forms in their pure state to suggest and to aid the imagination and thoughts. It is adverse to elaborateness, which would entirely remove its chief attraction and principal merit.

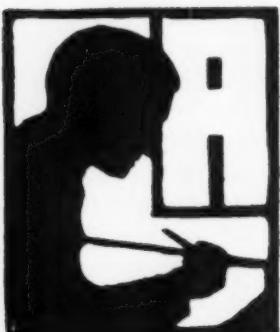
A knowledge of letter forms and an ability to letter well is an asset to every American which cannot well be over-

looked. With a little patience, skill is easily obtained, because it does not require special genius or exceptional ability. It is practical everywhere. It is in common use in everyday life. It serves very tangible and well-defined purposes. How many times in later life does one need to use lettering, being compelled to seek out someone who has learned the art to do it for them! Or, still more than that, how many, because of their lack of training, have attempted to letter and produced results entirely unworthy of their best efforts!

The Book Beautiful

Thought, skill, and refined taste are needed to produce a beautiful book. Art may enter largely into the making of a book: in the harmony of cover and contents; in the cover decorations; in the adaptation of type to subject-matter, to size of page, to length of line, and other elements; in the arrangement of title-page, chapter headings, and other features; in the choice and use of decorations, head lines, initials, and color; in the selection and use of illustrations; and in the harmony between what the book says and its bodily presence. To look at a book with critical interest is to practice one's aesthetic sense on one of the most important of all products of human skill, and the product best fitted to serve as an object of art study. Buyers and readers of books may learn to criticise them wisely, and may then ask that good taste and high skill be put into their production; thus will the noblest and most important of all the arts thrive among us.

—John Cotton Dana



ALPHABET
FOR WOOD
BLOCK OR
LINOLEUM - - -
CUTTING - ABC
DEF GH IJK LM
NOP QR ST UV
WXY Z & ? ! - -
1234567890
DESIGNED BY
F. B. LEMOS

AN ALPHABET DESIGNED FOR CUTTING IN WOOD OR LINOLEUM
DRAWN BY FRANK B. LEMOS, STANFORD UNIVERSITY, CAL.

The School Arts Magazine, September 1925

Twenty-five Great Printers and Famous Presses

ARRANGED BY OTTO F. EGE

Cleveland School of Art, Cleveland, Ohio

"PIONEERS"	CONTRIBUTION	NOTEWORTHY PRODUCTION
1. JOHANN GUTENBERG Germany 1399-1468	Made printing a practical art. Probably invented movable type. Improved the printing press.	First printed bible, "The Magazine Bible." 1455.
✓ 2. PETER SCHOEFFER Germany 1430-1502 Apprentice to Gutenberg. Then partner to Fust who financed Gutenberg's experiments.	Designed and engraved beautiful color initials remarkable for perfect register of the two colors. First dating of books, printed colophon and printers mark.	The Psalter of 1457.
3. CONRAD SCHWEINHEIM Germany-Italy	Introduced printing into Italy (Subiaco) 1465. Designed and engraved first Roman font of type, first Greek font and made first successful copper plate engravings for books.	Stately editions of Latin classics.
4. JOHN OF SPEYER Germany-Italy	Established first press in Venice 1469. Designed beautiful Roman type faces.	An edition of Letters of Cicero.
✓ 5. NICHOLAS JENSON France-Italy, 1420-1480	Designed finest face of Roman type ever cut, also four Gothic fonts. First page of "displayed type" 1471. Very beautiful typography.	Eusebius Pliny 1476.
6. ERNST RATDOLT Germany-Italy	Emancipated typography from illumination by printing in color, illustrations, borders and initials. Introduced the title page. Issued first broadside of type specimens, 1486.	Hygrimo 1482. Books on mathematics and astronomy.
✓ 7. JOHN FROBEN Switzerland	First one to use Italic type outside of Italy. Employed Erasmus to edit his books and Holbein to cut initials and borders.	Religious books and the writings of Erasmus.
✓ 8. WILLIAM CAXTON England 1419-1491	Introduced printing into England (1477). (Some authorities claim there was a press at Oxford six years earlier.) Printed the first English book 1476. (At Bruges with the aid of Mansion.) Printed first popular books. Designed six type faces.	"The Game and Play of the Chesse." "The Golden Legend."

TWENTY-FIVE GREAT PRINTERS AND FAMOUS PRESSES

EGE

"PIONEERS"	CONTRIBUTION	NOTEWORTHY PRODUCTION
✓ 9. WYNKYN DE WORDE Holland—England Successor to Caxton's press 1491.	Printed first music notes 1495. Introduced the Roman letter into England.	"Horace" 1494.
10. ANTHONY KOBERGER Germany	Profusely illustrated books.	"The Nuremberg Chronicles." "The Koberger Bibles."
11. ALBRECHT DURER	Remarkable engravings, beau- tiful letters and ornaments.	"Life of the Virgin Mary." 1511.
12. "THE ALDINE PRESS" Venice 1494–1574. Prominent members: Aldus Manutius, the founder, his son, Paul Manutius, his grandson, Aldus.	"Dynasties." Introduced edi- tions of classics. Had italic type cut, 1503.	Hypnerotomachia Poliphili 1499. Most famous of all Italian illustrated books.
✓ 13. THE ESTIENNE PRESS Paris 1502–1664. Prominent members: Henry Estienne (or Stephani), found- er; son, Robert Estienne; grandson, Henry Estienne.	De Luxe editions printed from first silver type, designed by Garamond. Borders by Geoffroy Tory. Numbered for the first time verses in the Bible.	Greek and Latin works.
✓ 14. THE PLANTIN PRESS Antwerp 1550–1867. (The longest existence of a printing firm.) Prominent member: Christopher Plantin, founder.	Elaborately illustrated works, especially geographies. Illus- trations sold separately. Printed books in the vernacular French, German, Spanish, and Flemish.	Polyglot bible 1569.
✓ 15. THE ELZEVIR PRESS (Leyden and Amsterdam) 1587–1688 Prominent members: Louis Elzevir, founder; his son, Abraham Elzevir.	Splendid type fonts. Remark- able typography.	Imitatio Christi, 1652. Corpus Juris 1663.
16. THE "DIDOT" PRESS Paris 1713–1876. Prominent members: Francois Didot, founder; Henry Didot; Louis Henry Didot.	Improvements in type found- ing. Microscopic type, new type of press. Invented paper making machinery.	Thesaurus of the Greek language. (34 years in prep- aration.)
LATER PRINTERS		
17. JOHN BASKERVILLE England 1706–1775	Improved ink, designed new type calendered paper.	"Paradise Lost" 1758.
18. GIAMBATTIS TO BODONI Italy 1740–1813.	First modern face of type. Re- markable typography.	"Homer" 1808.

"LATER PRINTERS"	CONTRIBUTION	NOTEWORTHY PRODUCTION
19. WILLIAM PICKERING England 1796-1854	Revived Caslon's beautiful type cut in 1724. Introduced use of cloth for binding 1825.	Diamond Classics.
20. WILLIAM MORRIS (Kelmscott Press) England 1834-1896.	Masterful revivals of 15th century printing. Famous type faces as "Golden," "Troy," "Chaucer."	Kelmscott "Chaucer"
21. EMERY WALKER Cobden Sanderson. (Dores Press) England.	Types based on Jenson's Roman face. Beautiful pages decorated, hand drawn initials.	"The Dores Bible."
22. THEODORE DE VINNE United States	Splendid text books on typography. Designed De Vinne type.	"The Invention of Printing."
23. D. B. UPDIKE "Merrymount Press" United States	Very beautiful books and advertisements.	"John Baskerville, Typefounder and Printer."
24. FREDERICK GOUDY "The Village Press" United States.	Between 75 and 80 type faces including Kennerley, Cloister, Pabst, Packard and the Goudy family, a record never equalled.	"The Alphabet."
25. BRUCE ROGERS The "Master Printer" United States.	New Gothic faces as well as Roman including "Centur," "Montaigne," etc. Beautiful initial letters, borders and typography.	"Montaigne's Essays," "Song of Roland," "Oliver and Arthur."

OUR NOBLE ART

AND THIS OUR NOBLE ART OF PRINTING IS THE VERY
FOSTER MOTHER OF ALL LEARNING; FOR THOUGH THE
FEW HAD BOOKS BEFORE GUTENBERG GAVE US OUR
ART, NOT UNTIL PRINTING CAME COULD LEARNING,
YES AND WISDOM, ALSO, KNOCK AT EVERY MAN'S DOOR.

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN[®]



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A School Yearbook

HELEN P. BARTLETT

Superintendent of Drawing, Longmeadow, Springfield, Mass.

IN THE smaller schools where the number of students does not warrant the expense connected with the making of engravings and the printing of the school annuals, several happy ideas have been evolved.

One of these is to start fairly early in the term and arrange to have the members of the graduating class plan and make up a school year book. While this idea can even be used in the grades it is best adapted to Junior or Senior High School. This plan was tried out in our school with very pleasing results.

The aim and purpose of the book is as follows:

1. To encourage co-operation.
2. To serve as a general review and summary of work covered.
3. To attach drawing to academic subjects.
4. To encourage class spirit.
5. A souvenir for the child to keep.

Certain requirements should be laid down as to size, margins, careful printing and the minimum amount of decorative designs, margins or borders and head pieces, etc.

We used six by nine inch drawing paper ruling one-half inch on the left-hand side to allow for binding, making all measurements from that.

The first page we left blank; next came the dedication page, the children choosing by vote to whom it should be dedicated.

Followed a snapshot of the school; the principal; the teachers, either in groups or singly; then special teachers; a group picture of the class; snapshots of the class officers; various school clubs; baseball, football and basketball teams; class poem, written by some member of the class; class roll, following class picture; articles by teachers; notes on clubs; athletic notes, games played, scores,

etc.; class jokes; cartoons; class notes; prophecy and will; autographs, and any souvenirs.

The cover design, class prophecy and will were open for competition, the best being chosen by the teacher or vote of the class and used by all. A stencil could be made of the cover design, if desired.

We found a dummy book helpful in arranging and planning the book—how to combine pictures and reading matter.

The last problem was the binding, using any simple method—Japanese binding is good—and tying with the class colors.

The materials with which to work would depend of course upon circumstances. In some of the schools we used regularly six by nine inch drawing paper, construction paper for the covers and silkateen (class colors) for the binding.

In one town—the committee becoming interested—we were furnished with

blue leatherette for covers, heavy buff paper for the pages, sepia ink and narrow gold tape (such as comes on spools) with which to tie them.

One or two official photographers were chosen out of the class. They made the snapshots, and where we could, we had some member of the class finish the pictures (which brought the cost down very low), or took them to some photographic concern who would give us wholesale rates, making the pictures cost about two cents apiece.

The teachers took a great deal of interest also and gladly gave their assistance—posed for snapshots and in several instances wrote poems or articles for the children to print in their books.

I think any teacher using this will find that it will not only cause incentive to work in both the English and art classes, but will stimulate school and class spirit and the results will be gratifying.

Drawing for Beginners

LAURA B. GRAY
Vancouver, B. C.

THE drawing period should be a very happy time both for pupils and teacher. A child should not merely draw; he should be obsessed by it. Try to get him to recognize and appreciate pretty things. If you can do that your lesson will not be in vain even though the results on paper are crude. Children love color—everybody does. Why not begin with color?

A good-sized piece of pastel paper, a stick of charcoal, a soft rubber, and a box of pastels are good and inexpensive

materials for a child to begin with. The charcoal gives much more freedom in outlining than a pencil. It can be sharpened by rubbing on a piece of sandpaper.

A seven-year-old boy came to my art class the other day for the first time. I showed him a pretty purple jar. I gave it to him to feel. He agreed with me that it was very pretty. He told me which part was the widest, and that the bottom was larger than the top. He examined the handle and found that

it was fastened to the jar about an inch from the bottom, and that the top was level with the top of the jar. I placed it on the table, and we talked about the shadows on it and these on the table cast by the jar. Then I placed a lemon beside the jar. The little fellow drew in his breath with pleasure at the pretty combination of color, and I felt that whatever the visible results were the child had gained something. I asked him to shut his eyes, and try if he could still see the things in his mind. He nodded. I then asked him to look at the paper before him, and try to see it as it would look when the picture was finished. I had to explain this several times before he understood, but he got it at last, and was able to show me about where the top of the jar would come on the paper, and where the lemon should be. I then left him to draw in the outline with charcoal, and when I returned I was not disappointed with the result.

Then he began with the colors. I was pleased to see that he picked out the white highlights on the jar without being told. He had already begun to see for himself. Then he made the rest of the jar purple, and the lemon the right shade

of yellow. I had to point out the shadows to him again. These he made by rubbing a little black over the purple and yellow.

The picture when finished was somewhat smudgy, but I was proud of it nevertheless, and I knew that the child had learned something. I once heard a teacher say, "Oh, drawing! So long as the children keep their papers clean it doesn't matter what they put on them." It seems to me that if clean paper is the object of a drawing lesson it were better to leave the paper in the cupboard.

Of course tidiness is essential, but do not cramp the child too much by forever telling him to keep his paper tidy. In drawing, tidiness should come second, not first. Those excessively tidy children are the most difficult to teach to draw. They are afraid of spoiling the paper all the time instead of going ahead and expressing themselves.

These remarks apply to individual instruction, but they can be used equally well for class instruction. Instead of letting them feel the object, hold it up and talk about it; make sketches of it on the board, but be sure to rub them out before the children begin to draw the object.

JESSIE TODD



DRAWN BY A STUDENT IN LOUISVILLE, KENTUCKY
SCHOOLS, MISS ALICE CAHILL, ART INSTRUCTOR

How to Bind Books in the Old Japanese Way

DEANE W. STARRETT

Omaha, Nebraska

ONE of the oldest arts in the world is that of binding books. Even Assyrian writings on long baked clay tablets and stones were wrapped together by bands or heavy cords. Books in the modern sense, however, date from the early Christian era, for at this time writings on paper, parchment, or vellum were cut and folded into compact size. These books, always cut square or rectangular, form our basis.

Scrap books, cook books, diaries, picture books, memory books, even sketch books—all can be beautifully finished and bound for a fraction of their market value. I have often found people who could not be convinced that the books were hand bound. Most people think that the problem requires a considerable amount of labor, time, and intelligence. However, all may be reduced to a minimum, including the intelligence. The method is similar to the old Japanese.

The first difficulty with which one must contend is the selection and suitability of the paper to the cover and the purpose for which the book is intended. Poster, butchers', charcoal, or common wrapping papers, obtainable in quite a variety of colors, have been used for scrap books. For diaries, cook books, or anything in which one wishes to write, a comparatively thin unruled writing or type paper may be used. Other materials which will be required are linen thread, paste or glue, and either binders' tape, which must be bought at

the printer's shop, or a Dutch linen tape. With the exception of the binders' tape, all may be procured at the ten cent store or the department store. The tape should be about one inch, more or less, in width.

Though one may choose any size, I have found that either six by nine or nine by twelve inches is the most convenient. The paper, being folded in the center, must be twice the size of the finished book. Three sheets of the paper, one placed inside the other, form one-third of a section of the book. The volume must contain three parts to each section, the necessity of which will hereinafter be explained. The next step preliminary to the binding is the division marking on the back. (By the back I refer to the thickness.) After measuring the width of the tape, mark off accurately a sufficient number of spaces leaving an inch or two between the strips. I have always found it best to have an uneven number, thereby enforcing the center of the book. The tape should be cut in strips approximately nine inches long. If the work has been correctly carried out, there will be a margin of an inch at each end of the book.

At last the craftsman may begin to bind his book! Taking the needle with the linen thread and a part of one of the sections, run the thread through the points previously marked, thus fastening in one strip of the tape at a time. When one part is finished, take the next and not cutting the thread, proceed.

When ready for the third section, the craftsman continues as before, only blanket-stitch in the two previous parts. One section is complete and the work is repeated. One should remember, though, to sew the linen tape onto each part.

When the last section is sewed on the tape is glued to the sides and then pressed until dry. In the meantime the cover is to be made.

If one is capable with brush and paint, an original and effective design may be worked out. The latter should be kept simple and well-proportioned. With the average person, however, the situation is different. Hand-blocked or batiked papers may be found in many book or gift shops. These should be selected with regard to both color and pattern. A pattern is in my estimation better if small in design. I may mention that the artist can obtain an original and very craftsman-like result by block-printing his own design with either an all-over pattern or a bookplate. For the more unfortunate, wall-paper of good design can be very effectively used.

The cover, made of heavy cardboard, should be a quarter of an inch larger than the book, the back and front being in

two separate pieces. The paper is ruled off, leaving an inch border on every side, and is pasted flat onto the cardboard. The greatest difficulty one now encounters is in keeping the paper smooth and unwrinkled. If the craftsman has a roller such as is used in photography, so much the better. After the back is glued on, a line is drawn at an angle of forty-five degrees, an inch from each corner, and cut off. The margin is now folded over and glued down. After this is finished the outer leaf of the book is glued to the cover; the book is now completed. The volume should then be set under a stack of magazines or some other heavy object to dry so as not to curl or warp.

If anyone is particular and dislikes having the raw edge of the binding show, a strip of leather or binders' cloth may be pasted across the back before the paper is put on. In this case, leave the margin flap off of one of the longer sides. The results will be very striking.

The books can be greatly improved upon with practice and should not require more than three hour's steady work. They are as durable as a machine bound book, and every bit as practicable. The expense naturally varies with the material used.

THERE IS UNSPEAKABLE GRATIFICATION IN THE KNOWLEDGE THAT A SHEAF OF PAPER, STITCHED TOGETHER AND COVERED WITH LITTLE BLACK MARKS, HAS POWER TO GO FORTH AND INSPIRE MANKIND TO HEIGHTS OF THINKING AND OF CHARACTER THAT OTHERWISE THEY MIGHT NOT REACH.
—*The Youth's Companion*

Topsy, Sing Lee, and Broncho Bill Help with the Colors

ELISE REID BOYLSTON

Primary Supervisor of Fine and Industrial Arts, Atlanta, Ga.

THEY sound alluring, don't they? And so they are to the small boy and girl just entering the world of art education; and when autumn begins to flaunt her gorgeous banners, then indeed it is a fitting time to teach color to our little people. Days were when folks grew old without sensing the beauties of nature's painting except when its very gorgeousness demanded to be heard; but that time is past, we hope, and color is rapidly coming into its own through the teachings of our public schools.

Every child should be taught to see, to enjoy, and to use color in his everyday life. Instinctively, he loves the rainbow, but rainbows are somewhat uncertain and short of duration. Therefore it behooves us to teach him to look for the greens and violets on his pet pigeon's neck, the ochres and the purples in the rocks he loves to collect, and the carmines of the autumn woods he delights to roam.

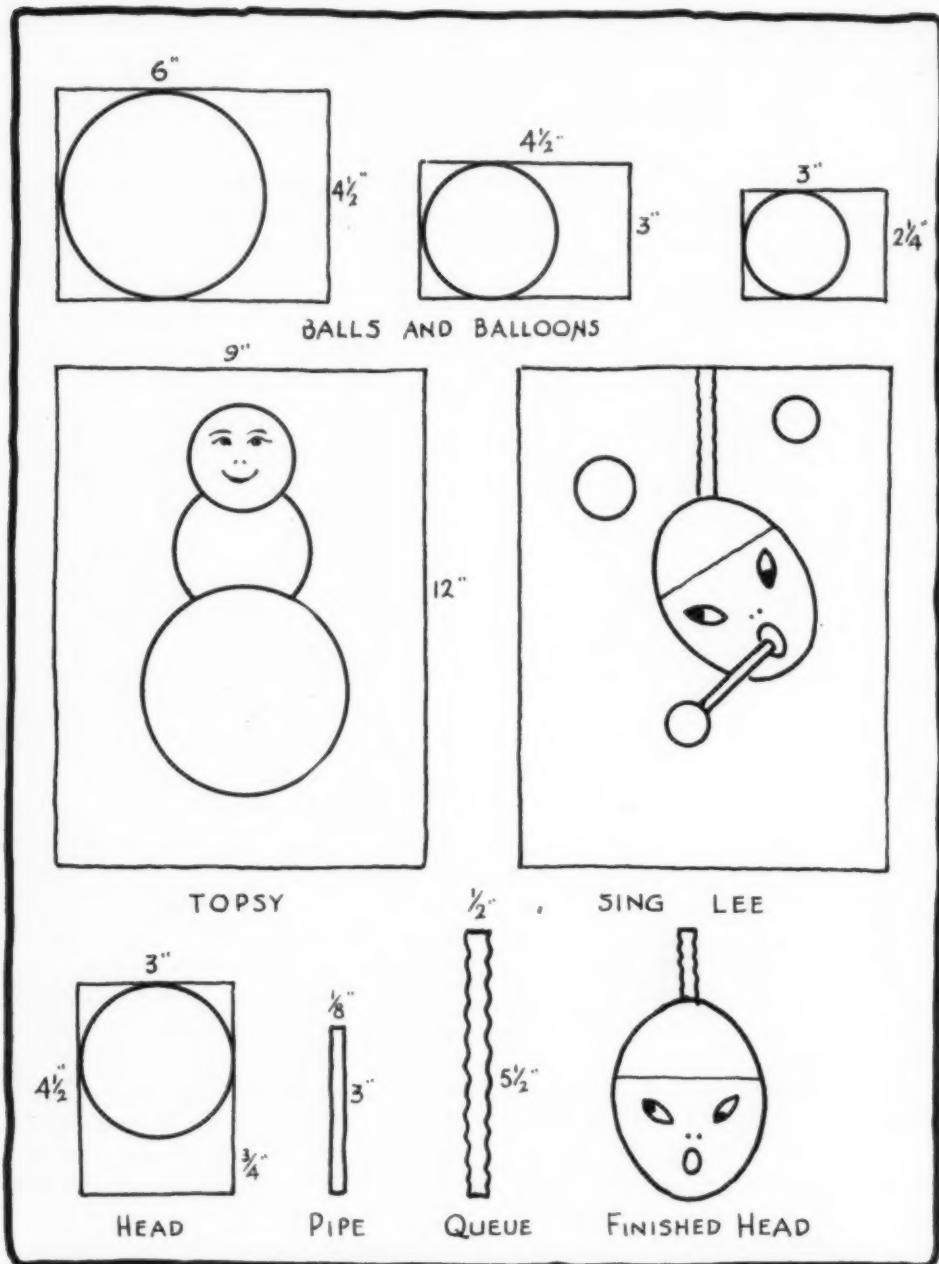
Obediently, he tells us that he is "thankful for the blue sky, the green grass, and the varicolored flowers"; but does he really enjoy them to the utmost? Few of us grownups, even, appreciate their presence, because we are prone to take them as a matter of course, but how much more enjoyment we should get out of life if we had been "caught young" and made to realize

more fully nature's wonders, and that we should take enough time from the humdrum duties of life to be glad we're living because of them.

Every day the child must needs use his knowledge of color. The act of dressing in itself, requires a choice of ties and shirts. No doubt, if left to his own devices, he would adore wearing a purple tie with his fireman's suit of red, for boys will be boys; but as has been aptly stated, "boys will be men also" some day, and taste in color is largely a matter of cultivation. Certain fundamentals must be taught, of course, but let's make the study of color as delightful and intriguing as it should be.

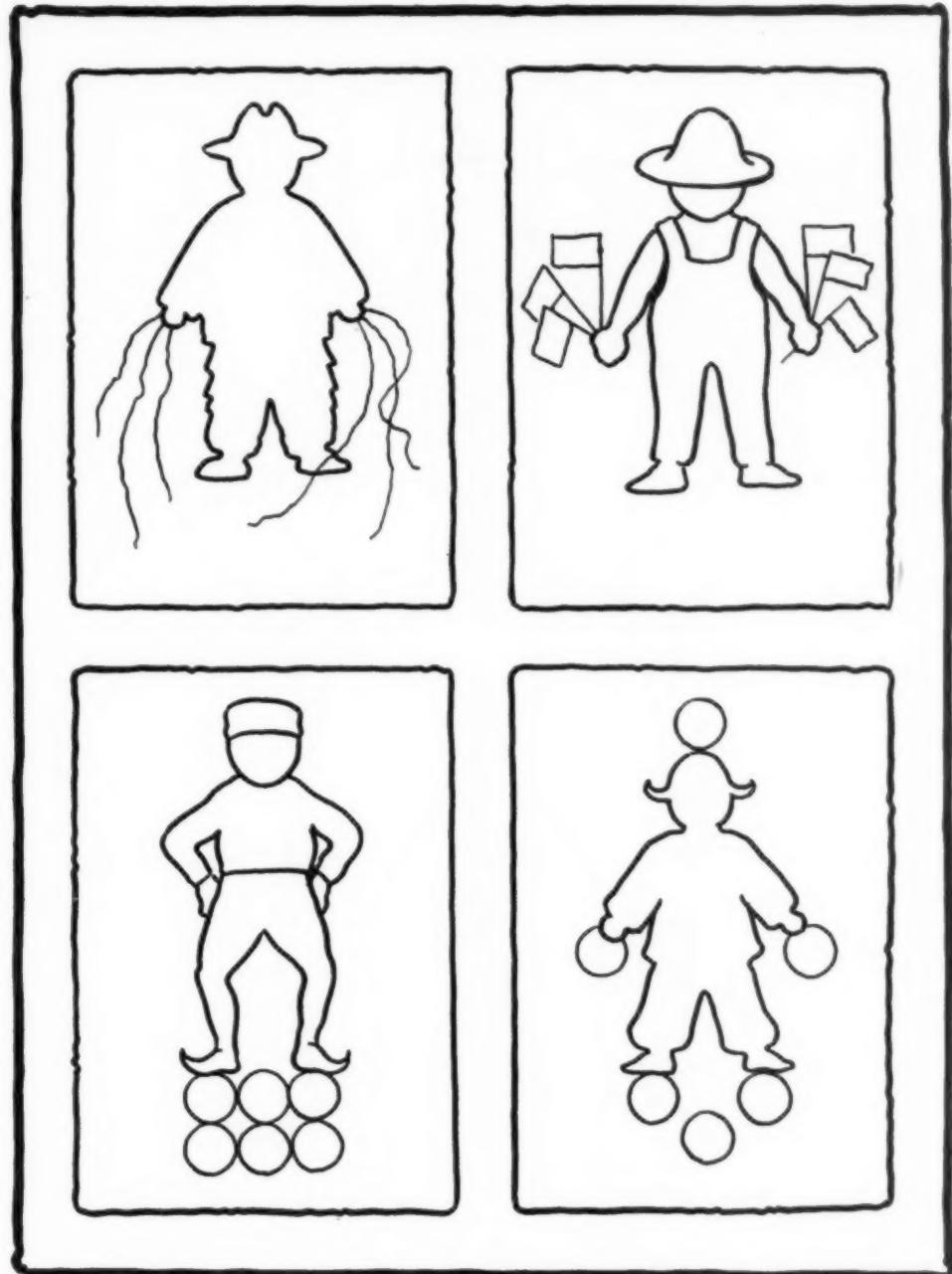
In our first grade, we teach the primary colors; in the second grade, the binaries, and in the third grade, the tints. The initial lessons in Grade I consist of covering surfaces, keeping even strokes, all in the same direction. We color squares—red, blue, and yellow, so that we can tear or cut from them big round balls, balloons, or soap bubbles. The best ones are put on display for the benefit of the class, and a game follows. One child is called on to select the best one of a certain color and put it into a box; then he calls for another color, and designates a child to find it. This is continued till all are named; which brings about a selection of the best in order—thus developing the critical

TOPYS, SING LEE, AND BRONCHO BILL HELP WITH THE COLORS BOYLSTON



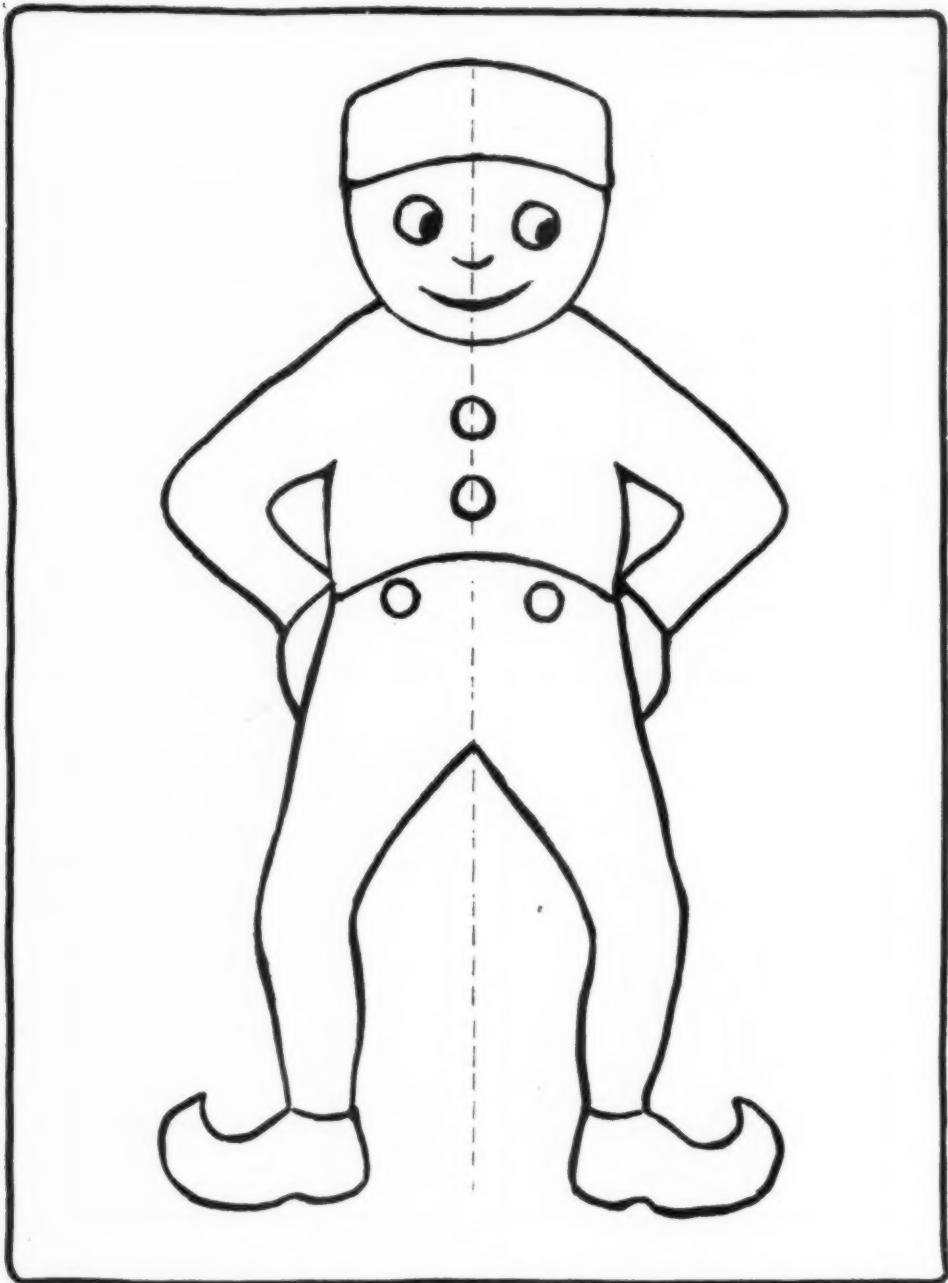
PATTERNS FOR THE INTERESTING FIGURES DESCRIBED BY MISS ELISE R. BOYLSTON, ATLANTA, GEORGIA

BOYLSTON TOPSY, SING LEE, AND BRONCHO BILL HELP WITH THE COLORS



MISS BOYLSTON SHOWS HERE HOW VARIED ARRANGEMENTS MAY BE USED IN THE COLOR STUDIES

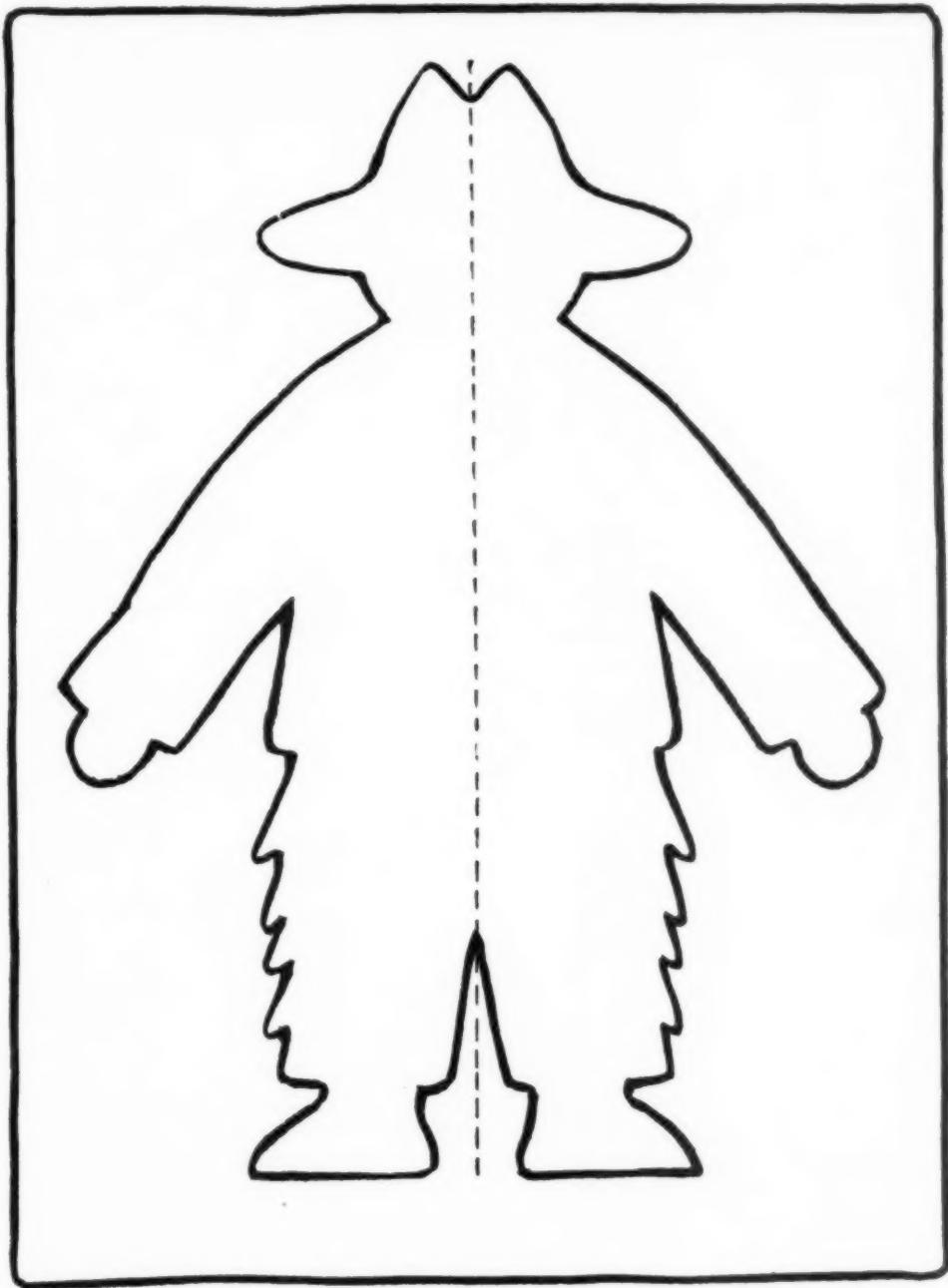
TOPSY, SING LEE, AND BRONCHO BILL HELP WITH THE COLORS BOYLSTON



TWO FULL SIZE PATTERNS. THESE MAY BE TRACED AND
USED TO PRODUCE HECTOGRAPH COPIES FOR THE PUPILS

The School Arts Magazine, September 1925

BOYLSTON TOPSY, SING LEE, AND BRONCHO BILL HELP WITH THE COLORS



WHEN CUT FROM COLORED CONSTRUCTION PAPER AND SURROUNDED BY COLORED SQUARES OR CIRCLES THESE FIGURES ARE BOTH ATTRACTIVE AND USEFUL IN COLOR STUDIES

The School Arts Magazine, September 1925

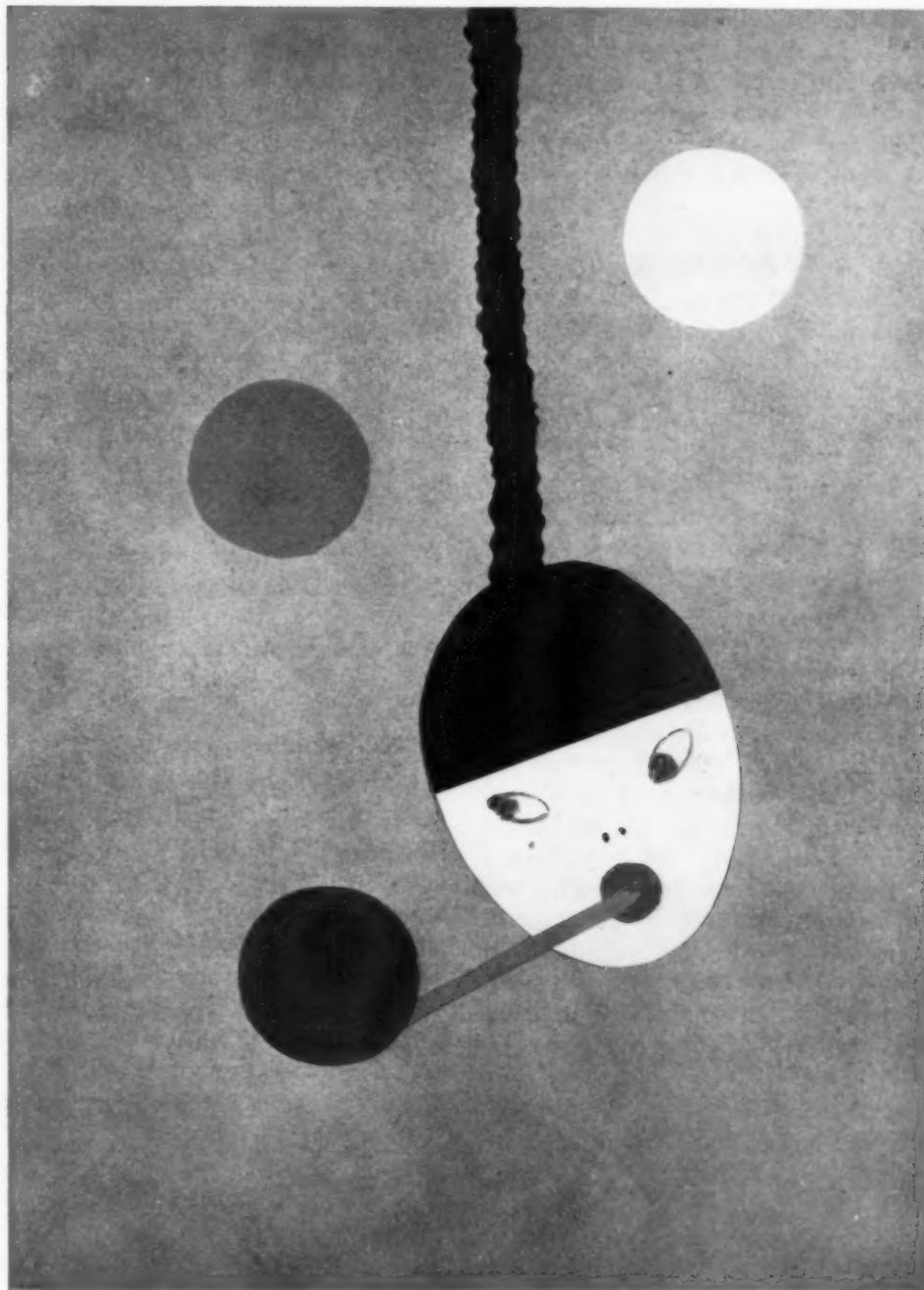
TOPSY, SING LEE, AND BRONCHO BILL HELP WITH THE COLORS BOYLSTON



A PHOTOGRAPH OF ONE OF THE COMPLETED COLOR PANELS

The School Arts Magazine, September 1925

BOYLSTON TOPSY, SING LEE, AND BRONCHO BILL HELP WITH THE COLORS



SING LEE AS HE LOOKS WHEN COMPLETED

The School Arts Magazine, September 1925

attitude, and at the same time impressing the primary colors, and providing an incentive to excel the next time.

Then comes Topsy! She's the color doll, and she's always welcomed with delight, for she's so roly-poly and jolly looking.

From a quarter sheet of nine by twelve inch paper, we cut enough to leave a square; and in this square we cut a large circle. This is Topsy's skirt. From an eighth sheet we form another square; and the resulting circle is Topsy's waist. From a sixteenth square we cut a smaller circle—her head.

Then we begin to paste her together. Just above the middle of a sheet of black construction paper we paste the red waist. Below and overlapping comes the blue skirt; and above and lapping the top of the waist is her yellow face.

The features? Why, any baby can put them in,—a little black curved line in the center for the nose, a red line halfway below for the mouth, and two curved lines halfway above the nose for the eyes. These end in a small button, and are black.

Every Topsy is an individuality, and a charming personality for a first grader to make.

But you don't know what jolly fun it is to make the Chinaman's head till you've tried it! Sing Lee's face is

yellow—just the size of an eighth sheet of nine by twelve inch paper. His mouth is red, he smokes a blue pipe—and behold! we have a review of the primary colors that were taught in Grade I.

Sing Lee is blowing binary bubbles—green, purple, and orange circles one and one-half inches in diameter; and he hangs to a sheet of gray paper by his little black queue. Isn't he precious enough for any child to enjoy?

But see what we have in store for the third grade! A cowboy—Broncho Bill, or if one prefers, a tramp or a brownie—cut freehand from a quarter sheet of black—a silhouette mounted on gray. And where does the color come in? Ah, there's your chance for originality! Bill may be throwing tinted lassoes; the tramp may be doing acrobatic stunts with colored balls; and the brownie may stand on tinted blocks, or be holding a handful of flags or balloons.

There's no limit to the varying types of clowns, gnomes, and other people who will grow under the scissors of the interested child. He learns to create, to proportion, to paste, to mount, and to recognize color; and when the finished product is put on display, he gets a thrill which seems to hint very decidedly that color, at least in his young life, is coming into its own.



Lettering Made Interesting

PEDRO J. LEMOS

Editor, The School Arts Magazine

A NUMBER of teachers have asked for help in teaching lettering in the grades. I have hesitated in using the title, "Lettering Made Interesting" for an article telling about lettering for children, because children are immensely interested in lettering and really the older students—even grown-up teachers—are the ones who need the study and art of lettering made interesting. I have found children more interested in lettering than in writing. It is unfortunate that we teach the children to read from lettered pages and then immediately ask them to express their written thoughts with differently formed characters. It is confusing to the little minds and absolutely unnecessary. England has adopted print writing in its schools, and a survey made recently shows that the children write as rapidly and continue a much more legible "hand" than with the former script characters. I hope to see before long the entire script form in America replaced with the sensible print writing.

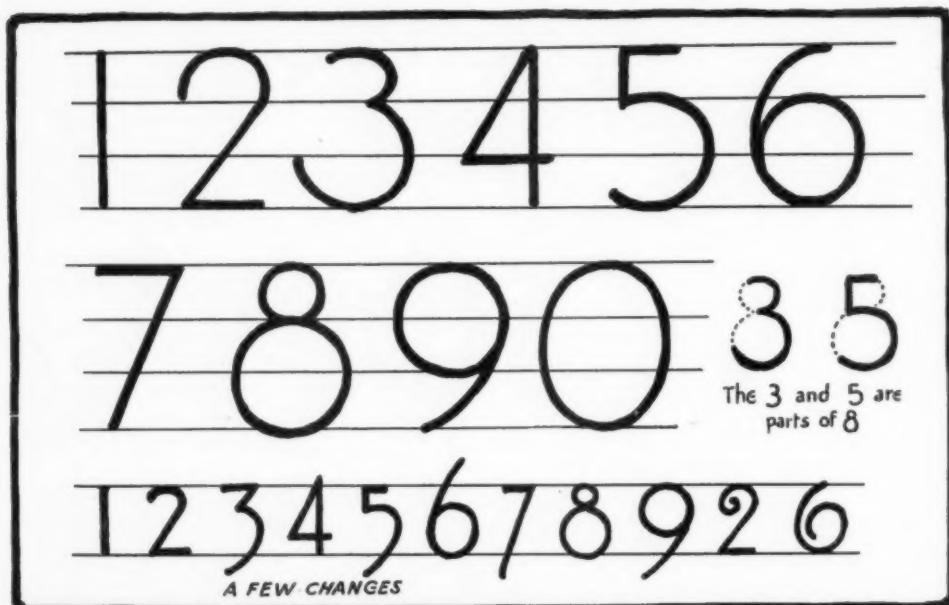
The history of books has its very beginning with primitive man's efforts at recording events and achievements. To study the history of lettering with little folk is to touch upon and interweave with all the romantic and thrilling parts of the world's history, and I know no finer subject for the grade teacher to use for motivation or correlation than the subject of lettering. To concentrate upon the subject and present consecutive ideas and helps for the teacher I have arranged the following outline:

THE STORY OF LETTERING

1. The heaping of stones as monuments for recording events and achievements. Find and read biblical stories where stone pillars or groups of stone were erected to record events. Tell also of other massive rock monuments in England and in Europe which were built to commemorate prominent historical acts.

2. Describe the early oriental tellers of stories who went from place to place and kept tradition and stories of heroic achievement alive by recounting these tales over and over. Tell about and read tales from the Arabian Nights, ancient Indian tales and early Greek stories. Tell of the minstrels who preserved historic tales through songs and ballads in the early periods of European history.

3. Study the life and art of the Egyptians. Illustrate their obelisks and buildings. Show how the obelisks were only a more permanent idea of the primitive loose rock monuments and that Egyptians added their hieroglyphic writing to describe the person or event to which the pillar or obelisk was dedicated. Tell of the Egyptian picture writing, the objects used for characters and how the characters were simplified by the priests for more rapid use. Tell of the Rosetta stone discovery and how the "dead language" of the Egyptians was made plain through this discovery. Tell about their papyrus and how it was made.



SOLomon's



SEAL

In Arabian legend tells how numbers were all taken from King Solomon's seal. Can you find each of these numbers in the seal design?

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

3 4 0 5 1 7 8 3

MANY CHILDREN WHO LETTER WELL HAVE DIFFICULTY WITH NUMBERS. THE NUMBERS CAN BE PLANNED ON A THREE SPACE DIVISION AND IN THIS WAY WILL BE EASIER TO DO. THE SOLOMON SEAL NUMBERS ARE EASILY DRAWN AND HAVE AN INTERESTING HISTORY

The School Arts Magazine, September 1926

A B C D E F

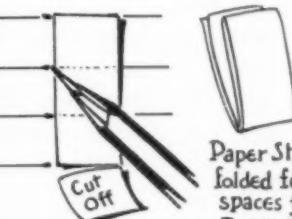
G H I J K L M

N O P Q R S T U

V W X Y Z

B E F H K S X

A P R Y G



Paper Strip
folded four
spaces for
3 SPACE
divisions

GG YY

Letters that may be used
both ways

LETTERING IS FUN

SPACE BETWEEN LETTERED WORDS
SHOULD EQUAL WIDTH OF LETTER H

THE SIMPLEST ALPHABET FOR CHILDREN TO LETTER IS THE ONE ABOVE PLANNED ON A THREE SPACE DIVISION. THE TWO INSIDE LINES GUIDE EVERY CROSS BAR AND CONNECTION. WITH THE USE OF THIS ALPHABET CHILDREN QUICKLY LEARN TO DO GOOD LETTERING

The School Arts Magazine, September 1926

4. Tell of the Phoenicians. How they were the merchant nation of the past, with large caravans going from kingdom to kingdom. Tell of their discovery of glass, of their discovery of purple dye from clam shells, and making purple the acknowledged color for royalty, therefore greatly increasing the demand for their color. Tell how they recognized the value of Egyptian hieroglyphics and took characters, attaching them to new objects and thereby originated the first alphabet, carrying this great discovery to other parts of the world. Tell of the Moabite stone, which, similar to the Rosetta stone and Egyptian hieroglyphics, supplied the key to Phoenician lettering.

5. Briefly study the Assyrian history and buildings and tell of their art, their great animal figure entrances and show their cuneiform characters used for writing. Tell about their clay tablets on which with a stylus or wedge-shaped instrument they impressed their writing, baking the clay hard and using these tablets as messages. Tell of the history of their past that has come to us from these cuneiform lettered inscriptions found on the great stones and foundations of their buildings.

6. Study the Greek art forms and buildings. Show how the alphabet received from the Phoenician caravans was changed to harmonize with the Greek art forms and Greek life. Tell of the great Greek temples and cities. Show pictures of the Parthenon and other finely proportioned Greek buildings. Interpret the Greek letters for the children, dwelling on the forms that do not exist in the Roman alphabet as used today.

7. Study the big facts of Roman

history. Tell how the conquest of Greece by Rome brought Greek culture to Rome and how the alphabet came to Rome. Show the early forms of Roman lettering, illustrating the fine lines of Greek influence. Show pictures of the old Roman arches containing lettered inscriptions which are the source of our best lettered alphabets of today. Tell how and why the letters U, W, and J, which did not exist in the Roman alphabet came into our present alphabet.

8. Tell of the Gothic period in history, its influence on art, costumes, architecture, and lettering. Show how the Gothic lettering was in harmony with the architecture just as the Roman lettering was in harmony with the Roman architecture and Roman life.

9. Show how the Oriental forms of letters, Chinese, Japanese, Indian, Arabic, and Hebrew, are rhythmic, decorative, and beautiful. Show how the Chinese letters, like the Egyptian, were developed from picture forms. Show how their lettering is similar to the design forms of these different nations.

10. Show the forms of letters used by the Russian, Italian, German, and other nations in the past and present, illustrating how the characters or types of letters reflect or had character or "looked like" the people of the times, illustrating the desirable quality of having lettering always harmonious with the object or purpose to which it is related.

THE STORY OF BOOKS

1. Show the form of the papyrus rolls, the ancient scrolls of various forms, the materials such as reed pens with which they were lettered. Tell of the oriental books such as the Tibetan

prayer boards, the Sumatra bark book and the Japanese book. Show how different their books are from our books, and how the reading commences from the back of the book.

2. Tell about the first illuminated and hand-lettered books by the monks in the secluded monasteries and the preservation of great literature in this way through the dark ages. Tell of the Grecian scholars who fled to Venice during the Roman invasions and carried with them great Greek manuscripts which were copied and preserved for the future.

3. Describe how the single page was made double, a group of these being termed a signature. A group of signatures gathered and sewed together made a book. Take an old book apart to show this construction. Show how the cover is connected to the book, to serve as a protection to the thin paper of the pages.

4. Tell of the great value of the hand-lettered books and the parchment made from sheepskins on which they were lettered. For this reason books and bibles in the old days were chained, so that they could not be removed.

5. Tell of the discovery of printing books by type. How Coster of Holland while amusing his nephews and nieces by carving on bark of trees thought of carving wooden type, and printed several small papers before 1440 in this way. That Gutenberg, senior, one of his workmen, who learned the process, imparted the system to his nephew, John Gutenberg, an artist, of Strasburg, Germany, who placed the art of printing on a permanent foundation. The first bible was printed in this way in 1455 or 1456. Gutenberg's work was considered so perfect that he was ac-

eused of being helped by the Devil and to save his life he had to impart his secret of printing.

6. William Caxton of England acquired the knowledge on the continent and carried it to Westminster, England, printing the first book in England during 1477.

7. Printing in America was first introduced into Mexico by the Viceroy Mendoza in 1536. Cambridge, Massachusetts, is entitled to the distinction of having the first printing press, which was under the charge of Stephen Daye. The first book printed in the colonies was the "Bay Psalm-Book," printed in 1640.

8. Tell of the life of Benjamin Franklin and his prominence as a printer and as a diplomat. Tell of his publications and read some of his proverbs.

9. Gather and show good pages of type or lettering as done by modern printers in America. Good advertisements in the magazines or examples from printers' magazines will illustrate artistic use of lettering.

10. Show good examples of hand-lettered cover designs and advertisements. Illustrate how letters are made from light and heavy strokes and also how different capital letters require different spacing between them when placed together because of their shapes. Have the children letter words and mottoes.

THE STORY OF MODERN PRINTING AND ENGRAVING

1. Describe the beginning of a book. Tell of the type and the arrangement in cases with compartments. Tell of the monotype and linotype (type setting

(Continued on page *xiii*)



THE NATURE, PRACTICE AND HISTORY OF ART, by H. Van Buren Magonigle, an architect of note, is a book that will be found to be full of valuable information for all art students. It begins with a simple presentation of the teaching of the arts of architecture, sculpture and painting and proceeds to trace the history of art to the present time. The numerous illustrations help materially in the effectiveness of the book.

The book is adapted as a text book for fundamental courses in the study of art. Publisher, Charles Scribner's Sons, New York City. Price, \$2.00.

PRACTICAL GRAPHIC FIGURES, by E. G. Lutz, presents ideas in the technical production of drawings for cartoons and fashions. Heads and Faces, Figure Drawing, Expressions, Character Drawing, Comic Art, Political, Topical and Timely Cartoons are some of the subjects covered. The book is illustrated with many drawings by the author.

Publishers, Charles Scribner's Sons, New York. Price, \$2.00.

HEALTH POSTERS FROM HYGEIA is a booklet which has just come to our desk from the American Medical Association. This booklet contains the best posters received in the health poster contest conducted by "Hygeia" magazine not long ago. So many requests were received from all sources for the publication of these posters in permanent form that the Medical Association finally decided to do so.

All art teachers should avail themselves of this opportunity as this booklet is full of valuable suggestions in poster work. The booklets are sold at the following rates: Single copy, 30 cents; 25 copies, \$6.75; 50 copies, \$12.50; 100 copies, \$23.00. Letters should be addressed to the American Medical Association, 535 North Dearborn St., Chicago, Ill.

DEVICES AND DIVERSIONS for Vitalizing Teaching, written by Alhambra G. Deming, Principal of the Washington School, Winona, Minn., will be found very useful in class work in intermediate and grammar grades. Miss Deming's pertinent, much-alive suggestions are made with the idea of making all classroom subjects fascinating to the child. The chapters cover reading, geography, language, arithmetic, history and civics, use of the dictionary, proverbs and sentiments.

Publishers, Beckley, Cardy Company, Chicago. Price, \$1.20.

(Continued from page 63)

machines). Most printers will loan material to help the teachers' descriptions. Tell how the type pages are assembled together and locked in an iron frame or form and printed so that from four to thirty-two pages are printed at a time. Describe how the pages are folded into a signature through a wonderful folding machine. Describe the binding which completes the book.

2. Give a lesson describing the different parts of the book from the cover, the end leaves, the inside title, the preface through the chapter headings, running titles to the index. Show the children how a new book should be opened and how a book should be cared for, repaired and preserved. Teach and impress on the children the value of a book.

3. Describe the history of book illustration from the early jewelry engravings of the Venetian goldsmiths, the early wood block prints of India which produced the first picture imprints, through the discovery of etchings and wood engraving, steel and copper engraving, lithographing, and the wonderful methods of photo-engraving including the reproduction of color engravings.

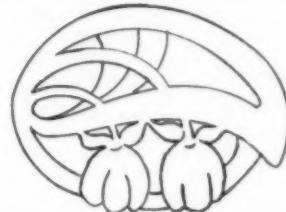
With such an outline most teachers can build a course adaptable to their time and needs. If there are suggestions which they wish to elaborate or enlarge upon, a few hours spent in research at the library will develop further information. If there are subjects in this list on which teachers are unfamiliar, of course that is just the thing then that there will be much pleasure in looking up.

The following list of references will help in giving further information in lettering, books, printing and engraving from which the live teacher can secure much inspiration in making the great subject of the Art of the Book a worthwhile school subject either for the little pupils or the advanced student:

(Concluded on page xviii)

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(Concluded from page 37)

real school news but also handles a weekly cartoon, decorative or pictorial headings to the departments and other illustrations in special issues which are made by students of the art department. These are all made from the pupils' original drawings through the mimeograph and stencil method and are mimeographed along with the other pages of the paper. High school periodicals certainly give wonderful chances for the development of illustration, cartooning and commercial art, especially if the ideal of the magazine or paper is kept up to the high point and the creative instinct always encouraged.

(Concluded from page xvii)

Origin of Our Alphabet, Enthoffer.
The Story of the Letters and Figures, Skinner.
The Alphabet, Taylor.
Writing, Illuminating and Lettering, Johnston.
Lettering in Ornament, Day.
Alphabets, Old and New, Day.
Print Methods (Portfolio), Lemos.
The Story of Books, Rawlings.
Number Stones of Long Ago, Smith.
The Book, Its History and Development, Davenport.
Bookbinding and the Care of Books, Cockrell.
The Story of Papermaking, Butler.

— PEDRO J. LEMOS

A NEW FOLIO of costume dolls by Rose Netzorg Kerr for art and grade work has just been published by the Fairbairn Art Company, 736 West 173rd St., New York City.

At sometime or other the art teacher and her classes are interested in how people dress. She finds this fascinating study directly related to every school subject. If she attempts to teach clothing by rules it becomes tiresome and dry. But if she uses costume study to help her children to interpret history, to understand other folk and to learn to choose their own clothing wisely the subject of how people dress becomes a vital and glowing part of school life. Paper dolls are not new. Their applications to art and to grade work, however, solve many new classroom problems. Figure drawing, historic and folk costume, sand table projects and posters can all be taught with paper dolls.

"How They Dress" costume dolls are printed on six quarto-fold sheets of paper size 12" x 19". Three sheets contain outline patterns of two men's, two women's, two boy's and two girl's figures, correctly drawn in both front and side views. One sheet gives detailed suggestions for dressing and for using



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It treats the development of design in America from the landing of the Pilgrims to the building of Arlington, and consists of about 115 half tones, $3\frac{1}{2} \times 4\frac{1}{2}$ inches, covering architecture—interiors and exteriors—furniture, paintings, textiles, iron work, silver, china and costumes.

The manual has been prepared especially for teachers by a well known Director of Art in Schools, collaborating with a recognized authority on Colonial Art and the Director of a famous School of Interior Decoration. Complete sample set with manual at the Special Introductory price of only \$2.00 postpaid.

BROWN-ROBERTSON CO., Inc.
Educational Art Publishers

Dept. 2. 8-10 East 49th Street, New York

the dolls. Two sheets contain twenty-two characters in detailed drawing, giving story and special day costumes. All six sheets contain complete suggestions with fifty-four illustrations. Price per folio in attractive colorful cover is 50 cents postpaid.

❖

Strathmore Town News, No 3, published by the Strathmore Paper Co., Mittenague, Mass., gives in concrete form the three ways to use color. Beautiful illustrations of color harmony produced by using "same" colors, "opposite" colors, and "neighbor" colors, of which the paper itself forms one unit, make an interesting and instructive study. A contrasting page printed in the wrong colors is convincing. In the teaching of color it is well to have at hand good examples of advertising done in colors. Such pieces sometimes convey an idea better than a textbook—they are out on the "firing line" where the people live. Why not send to Mittenague for a copy of *Town News*, No. 3?

❖

ANNIVERSARY! With considerable modesty the publishers announce that with this issue THE SCHOOL ARTS MAGAZINE enters upon the twenty-fifth year of its life. A little later more extended notice will be made of this event. Just now we are particularly desirous of hearing from all our friends who have been subscribers all these years. Please reply.

THE SCHOOL OF THE MUSEUM OF FINE ARTS, Boston, Mass., sends out its annual letter which this year includes a prospectus of its fiftieth year. During this long period, its reputation for high character among the art schools of the world has been firmly established. The courses offered, the instructors, the management, inspire confidence. To those who wish to become proficient painters, sculptors, or designers, the school offers exceptional opportunities. An award of free tuition to a member of the Home Study Class is an attractive feature which is fully explained in the circular. Send for a copy.

❖

READERS of THE SCHOOL ARTS MAGAZINE in New York City, who usually secure their copies at Brentano's, may have discovered that the old store at Fifth Avenue and 27th Street is now but a branch. The growth of this landmark among Manhattan business houses has made it necessary to establish larger quarters which have been found at No. 1 West 47th Street. Here, in a bookshop which includes every convenience for its patrons and a modern decorative scheme as a background for the volumes, Brentano's enters upon a new era. With accommodations for a million books and untold magazines, this great bookshop should maintain its exalted position among "literary emporiums."

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This art competition is indicative of the closer alliance of art and commerce, art and industry, which THE SCHOOL ARTS MAGAZINE has always endeavored to promote; and while "the purpose of this competition is to secure a design that will be used commercially by Lord & Taylor, we consider this competition a stimulus and an encouragement for all engaged in the graphic arts." We heartily endorse these words of the Art Directors Club in thus promoting an enterprise which is a "rare opportunity not only to the advanced professional artist, but to the whole academic world."

Would it not be a splendid achievement if some member of the big School Arts Family won the first prize!

For complete information address Centennial Contest Department, Lord & Taylor, Fifth Avenue, New York City.

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